

IN THIS ISSUE: { SECOND ILLUSTRATED ARTICLE ON WOLFGANG AMADEUS MOZART ("LESSONS ON PIANO MASTERPIECES" SERIES), BY ALBERTO JONÁS. PART II, HIS EARLY CAREER. "ENUNCIATION FROM A DENTAL STANDPOINT"—(ILLUSTRATED) BY A. M. WEISS, D. D. S.

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London, June 2, 1919.—Brilliant is the only adjective that can be applied to the post-war musical season of London, still in full swing. More than a bird's-eye view it is impossible to give, but such a view will at once disclose certain high spots that are familiar to Americans. It is one of the paradoxes of the war that England, comparatively well fed and never despairing of victory, suffered at least a partial eclipse on its social side, while starving Germany, heading for certain defeat, was going full blast musically, theatrically and terpsichoreally, all through the war.

America, away off and untouched by the real terrors and well supplied with physical and mental nourishment, cannot be expected to know the emotions of the victory-glad Londoners awakening from a four years' nightmare of "Zeps" and submarines, any more than the feelings of hollow-eyed, half-starved Berliners listening to Beethoven symphonies.

LONDON "COMES BACK."

London "came back" musically with a whoop on May 12, when the Royal Opera, closed for four years, reopened its doors to give "La Bohème" for an immense and brilliant audience, including their majesties King George and Queen Alexandra. The audience was, according to the critics, "wonderful and wondering"—wondering if everything would be the same and whether we could really settle down to the old mixture of social and musical pleasure, as though nothing had happened. Something, to be sure, had happened to the audience itself—aside from that terrible something implied in the quoted phrase. It was not the same audience, in fact; for the galleries, the whole top of the house was filled with a new race of music lovers—the two shilling people whom Sir Thomas Beecham has been educating or indulging in the enjoyment of Wagner and Verdi. These people are now, that Sir Thomas has joined the Covent Garden syndicate, cheerfully paying their "five bob" to hear in a foreign language what they have been hearing in English at two. And they enjoy it in a manner that is new to London, so that the critics speak of the "hilarity" of the galleries.

THE GALLERIES CROWDED.

Every night since that first night they have been turning out in crowds, standing in line for hours to be admitted to the usual conventional cycle: "Traviata," "Butterfly," "Thais," "Rigoletto," "Manon," "Faust," "Tosca," "Bohème." Only two less hackneyed titles so far: "Thérèse," by Massenet, and "Louise," by Charpentier. It is the same old line stuff and, luckily, the same old line talent, for after all, people go to the opera to hear singers. The music is secondary.

No less a luminary than Melba shone on the opening night, and with her were such familiar figures as Huberdeau and Maguenat, but also a new "discovery"—Thomas Burke.

A NEW "DISCOVERY."

Burke is the sensation of the season. His origin is as plain as his name; a Lancashire lad who worked in the mines. He is one of the most talked of men in London, sharing the day's sensations with Hawker, one of the heroes of the air. His voice is a tenor of pure Italian flavor and for a debutant he displays an almost fabulous routine. Making one's debut as Rodolfo to Melba's Mimi, before their Britannic majesties on an opening night, is surely a large contract, but Tom Burke's nerves were not in the least affected by it. America will certainly hear more of him and in my imagination I can see his name in ten foot letters outside the Hippodrome!

RUSSIANS DISPENSE JOY.

Next to the opera, the leading post-war joy dispensary is the Russian Ballet. Every night at the Alhambra the famous organization unravels its magic skein of color, movement and sound before crowded houses. The program is the same as it was in the New York season, with two novelties: "La Boutique Fantastique" and "Children's Tales." The sensation of the engagement is Karsavina, who never reached New York and who has only just arrived in London. She made a brilliant debut last Monday in "L'Oiseau de Feu."

GOOSSEN NOVELTIES.

Otherwise the personnel is quite familiar: Lydia Lopokova, Lydia Kyasht, Leonide Massine, Maestro Cecchino,

etc. The conductor is Ansermet and the orchestral parts of the program are not the least important, bringing as they do occasional novelties. The other day Ernest Goossens' "Four Conceits" received their first orchestral performance between dances, with Mr. Goossens himself at the conductor's desk. The young Anglo-Belgian had come down from Birmingham, where he conducts the opera, especially for the purpose. There is no question that he is one of the most talented among all the young composers alive today, besides being a wizard at achieving effects. The "left wing" regards him as a leader.

The other, slightly older, leader of the said left wing, Cyril Scott, is quietly producing new compositions amid super-esthetic surroundings in which Burne-Jones windows and other semi-ecclesiastical and mystical objects rising out of a sort of medieval dusk seem to play an important role. I say "seem," because in reality Mr. Scott is a very simple, unmythical personality with an almost boyish seriousness of manner, devoid of all the folderol of the traditional artist.

PESSIMISTIC CYRIL.

Mr. Scott has the pessimism of youth: he does not see everything in a rosy light as no doubt he will when he has finished being a serious composer and become a successful musician giving advice to the next generation of serious composers. British music, he says, is in as bad a way as

LOS ANGELES IS TO HAVE ANOTHER SYMPHONY ORCHESTRA

New Movement Follows Recent Resignations from Present Orchestral Society—Senator Clark's Son Starts New Fund with \$100,000 Gift—Henry Schoenefeld to Conduct—Other News Items

Los Angeles, Cal., June 14, 1919.—William Clark, Jr. (son of Senator Clark), has pledged a fund of \$100,000 for the organization of a new orchestra in Los Angeles, which is to give twelve symphony and twelve popular concerts next season. Henry Schoenefeld, the Los Angeles composer, will be the conductor. L. E. Behymer has been appointed manager. The present Los Angeles Orchestra (Adolph Tandler, conductor) is passing through a crisis, as its manager, F. A. Blanchard, and a number of its directors and guarantors have resigned.

DOMINANT CLUB HONORS FARRAR.

The final Dominant Club meeting of the season took place last Sunday afternoon, in the spacious ballroom of the Bryson. Several hundred were present at the brilliant affair, at which Geraldine Farrar was the guest of honor.

The short program gave much pleasure to the guests. Frieda Peycke sang some of her own compositions, "Out Where the West Begins" being specially enjoyable. The Zoellner Quartet played several numbers in their usual artistic manner. After the "Serenade," by Haydn, they were obliged to respond to an encore.

ZOELLNERS PLAY OLD CLASSICS.

On Friday evening the weekly concert by the Zoellner Quartet was given at the Ebell Club house. Always careful and musicianly in their presentation of programs, this one of old classics seemed exceptionally perfected. The first number, sonata à quatre, by Fasch, written some time in 1600, religious in character, was reverentially played. The Zoellners were the first ones to give this composition in America.

ANDERSON PUPIL ACHIEVES ARTISTIC SUCCESS.

The work of Eunice Landrum at the Ebell Club house Thursday evening was a splendid testimony of her steady growth as an artistic pianist under Mr. Anderson, from whom she has received all her training. This is the fourth recital she has given, and the progress made from the first to the most recent program is quite notable.

Miss Landrum's playing is free and spontaneous. She possesses delicacy as well as virility, which was specially noticeable in the composition by Staub.

WEBSTER SONATA TO BE HEARD AT CONVENTION.

Harold Webster's sonata for violin and piano is to be heard again this year at the Music Teachers' Convention. Sigmund Beel has been using it very often. He gave it last year at the convention, and will play it again next month, when the Music Teachers' Association meets in San Francisco, with George MacMonnus at the piano.

Mr. Webster was gratified at this tribute from a fellow violinist, and the musicians from the South are glad to be represented in the North. It is hoped that a large delegation will attend the convention and help to make it a great success.

MRS. HOPE AND SASLAVSKY GIVE RECITAL.

May MacDonald Hope and Alexander Saslavsky gave a splendid program at Blanchard Hall, Tuesday evening. Mrs. Hope did some of her best work of the season at the piano and Mr. Saslavsky, violinist, created a very favorable impression at this his first hearing. The César Franck sonata was much enjoyed.

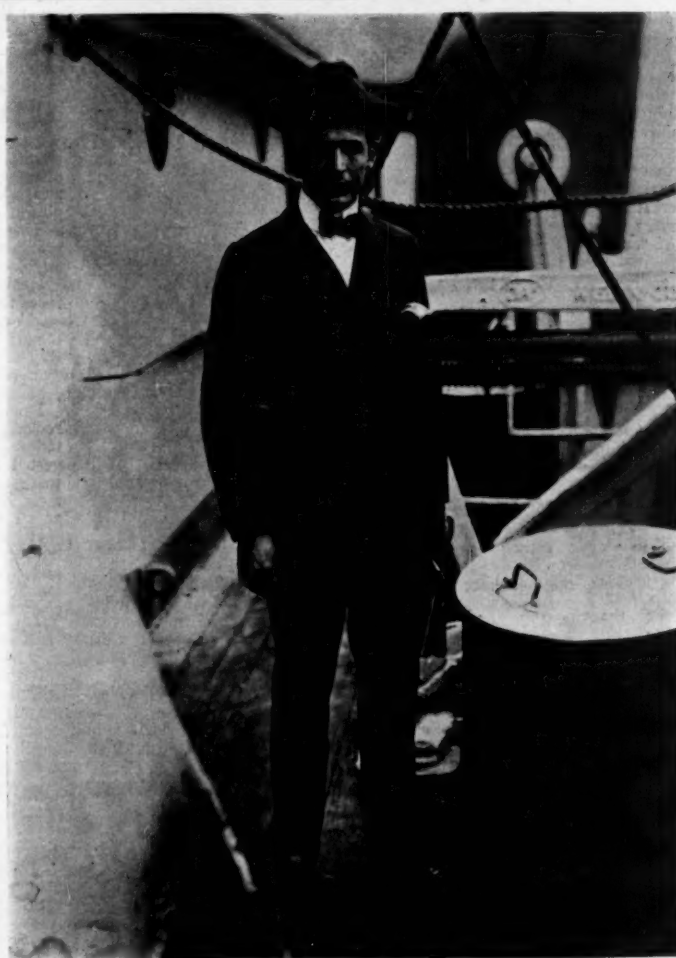
ELINOR WARREN AND ANNIS HOWELL IN RECITAL.

Two talented musicians, Elinor Warren, composer-pianist, and Annis Howell, soprano, gave a program at the Ebell Club House recently. Miss Warren writes delightful songs, and for so young a composer has had unusual recognition. Her works have been sung by Estelle Heartt Dreyfus, Clifford Lott and other professionals. She is a pupil in harmony of Gertrude Ross.

Miss Howell's singing is refreshingly natural and free from effort. She is a pupil of Grace Widney Mabey.

WALDA F. CHASE PRESENTS PUPIL.

Walda F. Chase presented Ethel Wyatt, pianist, in recital at a recent date, assisted by Gladys Townsend, soprano, pupil of Jennie Winston. Miss Wyatt plays with sureness and ease, she has tremendous power and vigor (Continued on page 48.)



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LIEUTENANT ALBERT SPALDING JUST BACK FROM ITALY.

Albert Spalding, the distinguished American violinist, arrived last week on the steamship Dante Alighieri, after two years of duty as a first lieutenant in the American Aviation Service, twenty-one months of which had been spent in Italy, where Mr. Spalding's long residence and thorough knowledge of the people and language made him of special value. He will resume his profession in the fall and will be heard extensively in concert throughout the United States during the coming season.

it was before the war. A successful work by a Britisher hardly ever reaches a second performance. Yet Debussy's "L'Après midi d'un faune," which was a dead failure with (Continued on page 30.)

Norfolk, Conn., Festival Abandoned

Owing to the sudden death on Wednesday, June 18, in Norfolk, Conn., of Isabell Eldredge, sister of Mary Eldredge, the sponsor for the annual music festival there, it is necessary to abandon that event which had been planned for August 12 and 13.

Galli-Curci Divorce Suit Postponed

The hearing in the divorce petition of Amelita Galli-Curci against her husband, Luigi Curci, scheduled for June 17, was postponed for one week, until June 24.

LESSONS ON PIANO MASTERPIECES

No. 4. Wolfgang Amadeus Mozart—Part II

By ALBERTO JONÁS

Eminent Spanish Virtuoso and Pedagogue

Being a series of practical piano lessons, published exclusively in the Musical Courier, and devoted to the complete elucidation, musical and technical, of famous works by Bach, Beethoven, Chopin, Debussy, Brahms, Liszt, MacDowell, Mozart, Schumann, and other standard masters of piano compositions.

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[The first of this unique series of articles, by one of the foremost authorities on piano playing, appeared in the Musical Courier of February 18, 1918, and dealt with Bach. Beethoven was the subject of the second article and Chopin the third. The present study, devoted to Mozart, is the second in the series of four lessons on the life and works of this great composer, the first having appeared in last week's issue.—Editor's Note.]

ITALY.

Until now the whole Mozart family had traveled together, but in 1769 Mozart and his father set out alone for Italy. Money making was not the scheme; the boy had worked assiduously and Italy then held leadership in the world of music, which Germany inherited later when the first great trinity of Bach, Handel and Gluck was followed by that other trinity, Haydn, Mozart, Beethoven. To hear the best Italy had to offer, to meet its eminent musicians and to gain intercourse with them, to live in an atmosphere of musical culture, refinement and progress—these were the main objects, besides concertizing.

The whole trip was a march of triumph for Mozart. Wherever he played the public went wild, the critics exhausted their superlatives, the virtuosos and composers of national fame stood dumb with amazement. He was now fourteen years old. His playing and gifts as a composer had not kept pace with the years that had passed, since, as an eight year old child, he astonished Vienna, Paris, London—they had outstripped them by far. He was now, at the age of fourteen, one of the foremost klavier virtuosos of his time; he improvised, at his concerts, on themes furnished him on the stage by the most learned musicians. His compositions were mature, beautiful, artistic creations. In Bologna the Accademia Filarmonica, after a severe examination, proclaimed him a member, with rank of "compositore."

In Rome the Pope gave him a private audience and presented him with the cross of the Golden Spear. Gluck had received the same distinction and was very proud of it, for this decoration conferred a patent of nobility and henceforth he could—and did—call himself "Chevalier" Gluck. Wolfgang also was now "Cavaliere" and for a time he thus signed his compositions, but his great mind despised such baubles. He seldom wore the cross.

In Lodi, on March 15, at 6 o'clock in the evening (note the hour and think of his age), he wrote his first string quartet—the first of a series of chamber music works which rank among our most highly prized possessions.

ALLEGRI'S FAMOUS "MISERERE."

During Holy Week, Allegri's "Miserere" is sung at St. Peter's.

Composed over two hundred years ago by the priest-musician Allegri, a descendant of the famous painter Correggio, the "Miserere" was for a considerable time the exclusive possession of the Sistine Chapel, where it is still sung during Holy Week. The Popes, in order to keep it as their exclusive property, had forbidden the score to be written, or single parts to be copied, under pain of excommunication. This word means little or nothing to us now, and a Maeterlinck could well afford, quite recently, to smile when this anathema was fulminated against him on

account of one of his books. It meant a terrible punishment in the eighteenth century. The striking effect produced by this famous motet is not, as historians have rightly pointed out, entirely owing to its musical worth; it is due to the manner in which it is performed and to the conditions under which it is heard. Read this graphic description by Stendhal: "At the moment when it commences," said Stendhal, "the Pope and the Cardinals prostrate themselves; the candles shed a light over the 'Last Judgment,' painted by Michael Angelo on the wall just behind the altar. As verse by verse the 'Miserere' is sung, the candles are gradually extinguished, one by one; the many pitiful figures depicted with such forcible energy by Michael Angelo appear, in the dim light given them by the few remaining candles, more insistent and imposing. As

obsessed young Mozart of appropriating it. In order to gain his wish he accomplished a most wonderful feat. By dint of intense concentration of all his faculties he succeeded after one hearing in memorizing it, and wrote it out on returning to his lodgings at one sitting. The effort was prodigious. The next day a second hearing of the psalm enabled him to follow with his score hidden inside his hat, and thus to correct a few errors and to fill in what was wanting. And thus he became the owner of the one and only copy of the mysterious 'Miserere.' This exploit was much talked of in Rome, and the young foreigner became the object of public curiosity. At Salzburg the sensation was no less great. But when Frau Mozart heard of the masterly achievement she trembled for the salvation of her son; for she bethought herself that the fulminations of the Church would be directed against him. So Leopold Mozart took upon himself to calm his wife's scruples. The Pope, he said, was informed of the affair, and instead of taking exception to it, he had expressed his sincere admiration of the boy's act."

Two operas, four symphonies, an oratorio, were produced in Italy with great success. In 1773 he left Italy, never to return, but he kept throughout all his life pleasant memories of the sunny land.

He is now eighteen years old. Would you know what he had produced so far? Read: Thirteen short pieces for harpsichord, minuets, variations and fugues; twenty-three sonatas for harpsichord and violin; five concertos for harpsichord and a grand concerto for two violins; five sonatas for organ; sixteen quartets and two quintets; twenty pieces of sacred music, motets, psalms, litanies, offertories, etc.; twenty-three songs, lieder and concert arias; eighty-one short symphonic pieces; ten longer pieces, divertimenti, serenades and others of the length and development of grand orchestral works; thirty-four symphonies; nine masses; three oratorios and seven operatic works, numbering in their entirety fourteen acts.

Healthy, happy, famous! Alas! As they turned their faces towards home, Salzburg, he, only eighteen years old, could also have murmured, like the hero of Dante's Inferno: "Nel mezzo del camino di nostra vita"—in the midway of this, our mortal life.

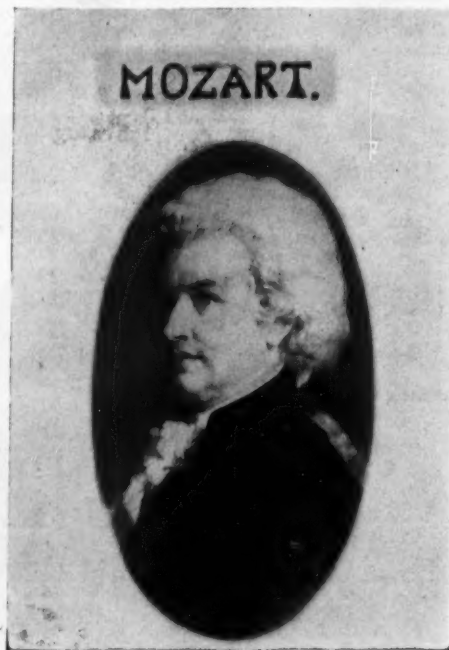
THIRD JOURNEY.

Back again in Salzburg—four years of unceasing, absorbing study. Think of it, young would-be artists of today, who "make your debut" ill prepared, with ill digested knowledge and often very little of that, and who just want plums, plums, plums—four years of hard study after having had unparalleled triumphs, as a virtuoso and as a composer, all over Europe!

He leaves again in 1777, this time with his mother. He is now twenty-one years of age. His wonderful childhood and youth are behind him; yet a still more wonderful manhood is due. It is the truly great Mozart who now challenges the world. Their first stop is Munich, then Augsburg. This town is one of the landmarks in his life.

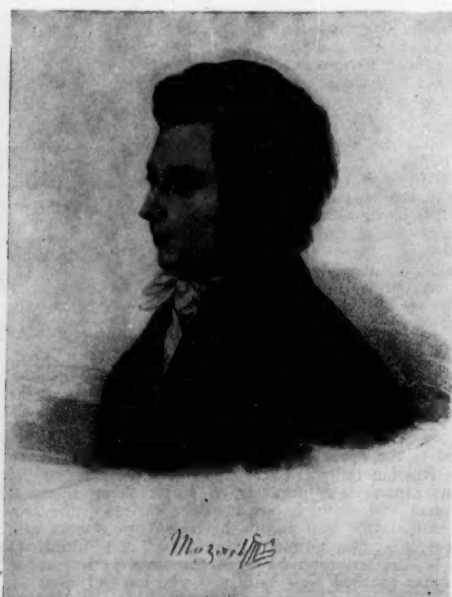
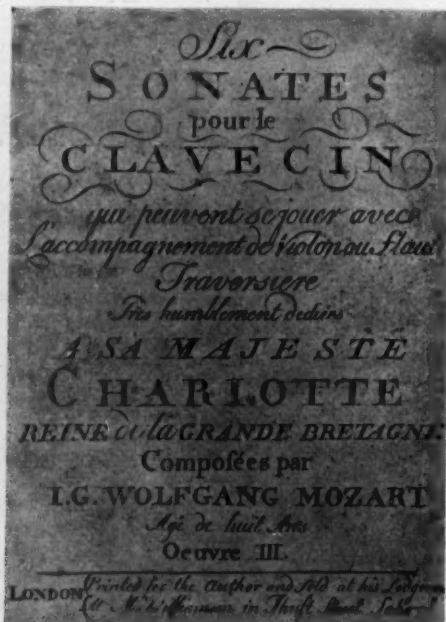
PIANOFORTE VERSUS HARPSICHORD

It was his father's birthplace and members of his family still lived there. If ever you travel through romantic, beautiful Germany, you might well stop over night in quaint old Augsburg. Go to the Ludwigstrasse; you will see the famous name of the composer of "Don Juan," "Die



the 'Miserere' draws to its close the conductor's beat becomes by degrees slower, the voices of the singers diminish in sound, the harmonies die away, and the sinner, overwhelmed by the majesty of God and prostrate before his throne, seems to await in silence the voice that will summon him to the judgment seat."

"At the epoch of which we are writing," says Wilder, "Allegri's 'Miserere' had an unparalleled renown. Its celebrity, and the insurmountable difficulties which surrounded the possession of it, increased the desire which



Mozart and his wife, Constanza (née Weber), with facsimile autographs. (Center) Facsimile of title of Mozart's opus 3, composed in London at the age of eight and sold "by the author" at his lodgings in 1765.



MOZART.

(From a painting by Johann Bosio)

Zauberflöte," "Le Nozze di Figaro," of the Jupiter symphony, of five scores of masterpieces for orchestra, chamber music, piano, violin, organ, displayed between a pair of curling tongs and a shaving brush on the sign board of a hairdresser.

Andreas Stein, in Augsburg, was one of the cleverest clavier manufacturers in Europe. He had been working unceasingly on a new type of instrument called forte-piano, and later piano-forte. Mozart called on him under the obvious pseudonym of Trazom, but he had hardly played a few measures when Stein, who until now had not deemed it worth while to open the letter of introduction brought by Mozart, embraced him and welcomed him delightedly. Of the "new pianos" Mozart wrote home: "... I may come upon the keys as I like, the tone is always the same; it does not block, it neither becomes stronger nor weaker, nor does it cease altogether; in a word, it is all equal. His hammers fall the instant the keys are struck, whether they are held down or not. The pedal, which is pressed by the knee, is better managed by him than by others. If I only just touch it, it acts; and when the knee is removed there is not the least vibration."

Mozart, who until now had mostly played on clavi-chords and harpsichords, used henceforth the piano-forte exclusively.

MOZART'S DESCRIPTION OF HIS OWN PLAYING—STRICT TIME AND THE TEMPO RUBATO.

In a letter to his father, in which he describes the playing of the talented eight and a half years' old daughter of Stein, Mozart wrote the following remarks which throw a striking and valuable light on his ideas as to the correct way of playing the piano:

She sits right in up in the treble, instead of in the middle of the instrument, so that she may be better able to move about and make grimaces. Her eyes roll, and she simps and smirks. If a thing comes twice over, it is played slower the second time; and if a third time, it is slower still. The arm goes high up in the air when a passage comes, and the emphasis is given by the whole arm instead of the finger, clumsily and heavily. But the best of all is when, in a passage that ought to flow like oil, the fingers have to be changed; it makes no difference at all to her, but when the time comes, up goes her hand, and she begins again quite calmly so that one is always in expectation of a wrong note, which makes the effect very striking. I only write all this to give you some idea of what clavier playing and teaching may be brought to; I leave you to make your own use of the hints. She may turn out something—she has genius; but as she is going on at present she will not turn out anything; she will never gain fluency, because she is doing all she can to make her hand heavy. She will never learn the most difficult and most necessary part of music—that is, time—because she has been accustomed from her earliest youth to play out of time. Herr Stein and I had at least two hours' talk on this point. I think I nearly converted him, and now he asks my advice about everything. He was quite infatuated in Beecé. Now he sees and hears that I play better than Beecé, that I make no grimaces, and yet play with so much expression that I show off his pianofortes better than any one. The correctness of my time astonishes them all. The tempo rubato in an adagio, with the left hand keeping strict time, was quite past their comprehension; they always follow with the left hand.

Jahn himself says of Mozart's manner of playing the piano:

He insisted mainly that the player should have a "quiet, steady hand," the natural ease, flexibility and smooth rapidity of which



HOUSE IN WHICH MOZART LIVED IN SALZBURG.

should be so cultivated that the passages would "flow like oil"; he did not counsel the practice of tours de force which might be prejudicial to these qualities. His first requirements were the delivery of "every note, turn, etc., correctly and decidedly, and with appropriate expression and taste." He cautions players against over-rapidity of execution, not only of passages where the harmony is strictly connected, but also of those where offensiveness against strict time seem more allowable. He was strongly opposed to violations of time.

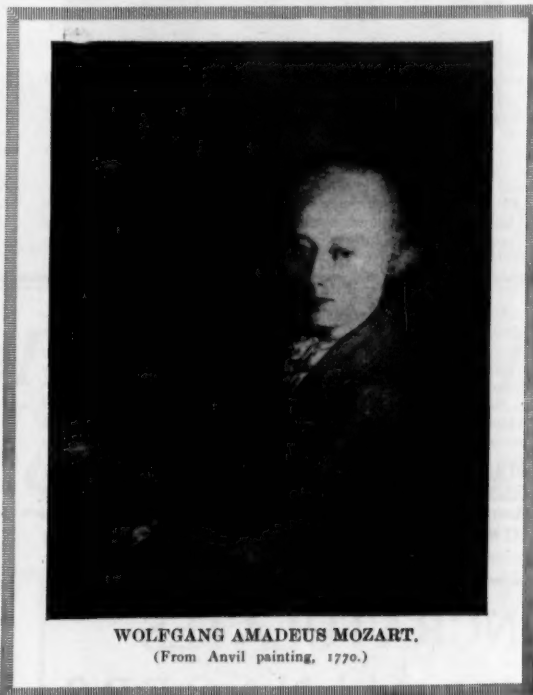
He placed correctness first in the list of qualities essential to first rate playing, and included among them ease and certainty in the execution of unusual technical difficulties, delicacy and good taste in delivery, and, above all, that power of breathing life and emotion into the music and of so expressing its meaning as to place the performer for the moment on a level with the creator of the work before him. We must be content to accept the enthusiastic testimony of the public, of connoisseurs and of accomplished fellow artists, who all agree that Mozart indisputably ranked highest among virtuosos, by virtue of his fulfilment of all these conditions. When we find Clementi declaring that he never heard any one play so intellectually and gracefully as Mozart, Dittersdorf finding art and fine taste united in his playing, and Haydn asserting with tears in his eyes that he could never forget Mozart's playing, because it came from the heart, the simple expressions of such men are far more eloquent than the most emphatic hyperbole.

Many are they who believe that the tempo rubato ought to be employed solely when playing the works of Chopin. Not only can it be judiciously and beautifully employed when playing Beethoven, and, as we have seen, Mozart, but it was in general use long before. In his "Violin Method" Mozart's father—Leopold—wrote:

Many who have no conception of taste disdain to keep uniform time in the accompaniment of a concerted part, and strive to follow the principal part. That is accompanying like a bungler, not like an artist. It is true that in accompanying some Italian singers, who learn everything by heart and never adhere to time or measure, one has often to pass over whole bars to save them from open shame. But in accompanying a true artist worthy of the name, not a note must be delayed or anticipated, there must be neither hurry nor dragging, so that every note may have proper expression, otherwise the accompaniment would destroy the effect of the composition. A clever accompanist should also be able to judge of the performer. He must not spoil the tempo rubato of an experienced artist by waiting to follow him. It is not easy to describe this "stolen time." A "virtuoso of imagination" often gives to a semi-quaver in an adagio cantabile the time of half a bar, before recovering from his paroxysm of feeling, and he cares nothing at all for the time; he plays in recitative.

READING AT SIGHT—FAST AND SLOW PLAYING.

I shall supplement these valuable indications of both Mozarts as to the manner of playing the piano by reproducing part of a letter which Mozart wrote, later, from



WOLFGANG AMADEUS MOZART.

(From Anvil painting, 1770.)

Mannheim, to his father and in which he tells of his meeting Vogler at a large party. I quote Jahn:

After dinner he had his two claviers brought, which were tuned together, and also his tiresome printed sonatas. I was obliged to play them, and he accompanied me on the other clavier. I was obliged, at his pressing request, to have my sonatas brought also. Before dinner he had stumbled through my concerto—the Litau one—prima vista; the first movement went prestissimo, the andante allegro and the rondo really prestissimo. He played almost throughout a different bass to the one that was written, and sometimes the harmonies, and even the melodies, were altered. Indeed, this was inevitable; owing to the great speed, the eye could not see and the hand could not grasp the music. But what kind of playing at sight is that? The hearers (those I mean who are worthy of the name) can only say that they have seen music and clavier playing. They hear and think and feel just as little as the performer himself. You can imagine that the worst part of it to me is not being able to say: "Much too quick." After all, it is much easier to play fast than slow; notes can be dropped out of passages without being noticed. But is that desirable? The rapidity allows the right and left hand to be used indiscriminately. But should that be so?

In what does the art of playing at sight consist? In playing the piece correctly, in strict time, giving the proper expression to every passage and every note, so that it might be imagined that the player had composed the piece himself.

Ponder on these words, my dear young friends, who stare in bewildered helplessness at your "new piece."

MANNHEIM.

Did you know that such a town existed? It was then, to quote the words of a contemporary, "the paradise of musicians." Its symphonic orchestra was famous, unrivalled throughout Europe. Musicians flocked hither from all countries to learn, to hear the wonderful performance of this body of players. But there was another reason: They came and admired because—do not start too much—crescendo and diminuendo were first invented there.

That orchestral music should have been performed everywhere without any gradations of tone, except forte and piano, may seem unbelievable, but such was the case. Jahn writes:

The Mannheim orchestra was not only well appointed and strong, but uniform and certain in execution, with delicate gradations of



MARIANNE ("NANNERL") MOZART,

Wolfgang's sister.

(1751-1829)

(From a reproduction in Edward Speyer's collection, after the original oil painting by Mignard, at Dr. Hoch's Conservatorium, Frankfurt-am-Main.)

tone until then unknown. Piano and forte were rendered in the most varied degrees: crescendo and diminuendo were first invented at Mannheim, and for a long time other orchestras made no attempt at imitation; other means, too, such as the skilful blending of the wind and stringed instruments, were made the most of to produce a well arranged, finely gradated whole.

Reichardt, describing the Berlin orchestra, in his "Letters of an Observant Traveler," says:

I must not speak in this place of the masterly effects produced in the Mannheim orchestra by the swelling and diminution of a long note, or of several successive notes, which gives, if I may so speak, to the whole coloring a darker or a lighter shade. This would be considered too great an innovation by Hasse and Graun. He relates that the first time Jomelli made use of the crescendo the audience gradually rose from its seats, and at the diminuendo they began to breathe freely, and became conscious of having stopped breathing; and he declared that the same effect was produced upon himself at Mannheim.

CLARINETS IN THE ORCHESTRA.

It was in Mannheim that Mozart first became acquainted with the clarinet as an orchestral instrument. He writes to his father:

Oh, if we only had clarinets! You cannot think what a splendid effect a symphony makes with flutes, oboes and clarinets.

In some of the symphonies which Mozart wrote shortly afterward the clarinets are sometimes placed with the brass instruments. The name of the clarinet (from clarion) sufficiently indicates its descent from and affinity with the trumpet. First used in military bands, it had been extended to grand orchestra, where it eventually found its present place among the wood instruments.

FIRST LOVE ROMANCE.

The inevitable happened—which is, of course, a Polichinelle truth, since being unavoidable it had to come to pass; Mozart fell in love. She was Aloysa Weber, daughter of the prompter and copyist of the Court Theater (uncle of Carl Maria Von Weber). She was only fifteen years old, but already proficient as a singer and gifted with a magnificent voice. Mozart would have married her, but his father's wise counsel prevailed: "You will be starving in a garret, your wife, your children and you." He realized that he was unable, as yet, to provide for a family, and thus his love turned into friendship only.

THE LURE OF FICKLE PARIS.

The year 1778 sees Mozart and his mother in Paris. Did he hope that the great success which had been given him at his first appearance—as an eight year old child—and which, a year after, was denied him, would finally be his now? He wrote two symphonies for Paris and they were produced with favorable success, yet he felt the lack of true, deep love of music, the lack of a congenial musical atmosphere. He realized the superficiality and fickleness that lay beneath the outward show of interest in or love of music. He was making plans for leaving Paris when his mother became ill and died in his arms. Crushed and despairing, he left the inhospitable French capital, nevermore to return.

A MALEVOLENT PRELATE.

He is back in Salzburg, as concertmeister and organist to the Court. Again he leaves for Munich to superintend the first performance of his opera, "Idomeneo," (Continued on page 10.)



MOZART'S EAR (LEFT) COMPARED WITH AVERAGE EAR (RIGHT).

NEW YORK STADIUM CONCERTS BEGIN NEXT WEEK

The Guarantors Intend Them to Become a Permanent Summer Musical Feature—Elaborate Plans Include Large Symphony Orchestra, with Arnold Volpe Conducting, and a Long List of Eminent Soloists

Under the guiding hand of Ernest Henkel, of the Metropolitan Opera Company as manager, the plans for a season of eight weeks of fine music at the Lewisohn Stadium have shaped themselves into such definite form that it is confidently hoped to make open air music of this kind a permanent feature in the summer life of New York. The opening night is Monday, June 30.

The promoters have felt that music was not the exclusive property of the opera houses and concert halls, nor could they bring themselves to believe that the winter months were especially to be dedicated to music. The season of eight weeks of concerts arranged for by the Stadium Symphony Orchestra, under the direction of Arnold Volpe, and under the auspices of the Music League of the People's Institute, will provide an opportunity for many thousands of music lovers to spend their evenings in the cool air and to hear the works of the great masters under the moon and stars of the summer sky.

The element of experiment has already been removed by the success of last year's concerts, when one hundred thousand people came to the Lewisohn Stadium to enjoy the open air concerts. The original season of two weeks was extended to seven weeks and the opinion of New York's music lovers was closely reflected in the columns of the great newspapers, the music writers and critics being particularly generous in their support.

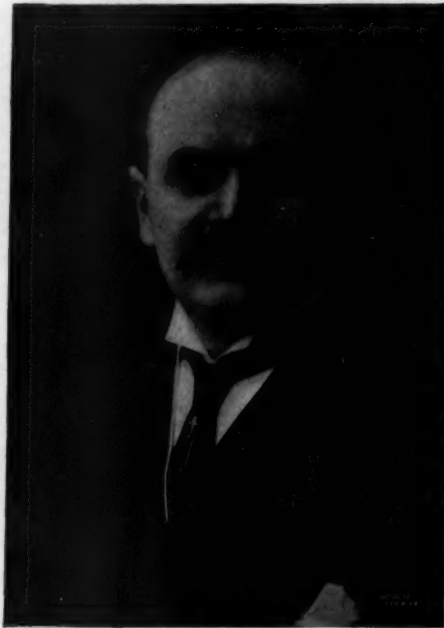
In this year's announcement of the Stadium Symphony Orchestra, neatly printed in a little blue book, the cover for which was designed by a young American artist, Blanche Kieckhefer, one reads the purpose of the movement: "It is to give adequate and dignified presentation of classic and modern music in a manner worthy of our great city, and to make this presentation independent and self supporting." The promoters feel that the giving away of the greatest symphonic music and the world's most

beautiful songs, in the guise of a not-very-badly-wanted charity, as if it were coffee and a bun given to inmates of an orphanage, has been slightly overdone in New York by the professional uplifters of the masses, and they intend either to make music pay its way in the open air or decide to do without music. Every ticket sold at the Stadium Symphony concerts will be paid for, and while special provision will be made for those men and women in the service of their Government who appear in uniform, service stripes and Red Cross badges will not admit their wearers to the eight weeks of music. A special committee has been appointed to care for the soldiers, sailors, nurses, ambulance drivers, and other workers in uniform, but it is not their purpose to hand out charity where it is not wanted. Another feature is the absence of the war tax. The promoters have secured this concession because the

few weeks helped to make musical history, will open the series on June 30. Among other artists of the opening week are Forrest Lamont, Sascha Jacobsen, Winifred Byrd, May Peterson, Blanche Consolvo, Percy Hemus and Carolyn Cone-Baldwin; some of those who are already engaged for later appearances are Anna Fitzin, Edna Kellogg, Henry Weldon, Edna De Lima and Florence Macbeth, while negotiations are pending with many others. A Stadium Quartet has been formed, having for its members Idelle Patterson, soprano; Lillian Eubank, contralto; Ernest Davis, tenor, and Earle Tuckerman, bass.

Samuel Gardner, American violinist, will not only play as one of the first soloists, but also will conduct one of his own compositions at an early concert. This work is without title so far, and will be performed from manuscript. Henry Hadley, another American composer, will conduct his own symphonic poem "Salome" and there will be other distinguished guest conductors from the great orchestras of America. Josef Stransky, the director of the New York Philharmonic Society, was one of the first guest conductors to volunteer his services and they were gratefully accepted. Great care has been taken in the preparation of all the programs. Minds and hands long trained in matters musical have worked long upon the fifty-five separate programs of the series and the whole movement will be a great festival of fine music for the people of New York to enjoy at nominal admission fees. It is the wish of the long list of contributing members to make this movement permanent, and they feel that this can only be done by popular support and a strong stand for music of the self supporting type.

The preliminary announcements do not comprehend the entire list of artists engaged over the entire season, but it is assured that practically every great artist available in



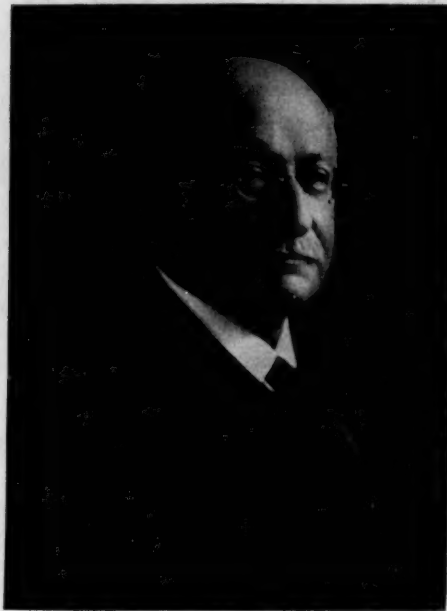
ARNOLD VOLPE,
Conductor of the Stadium Symphony Orchestra.

entire proceeds are to be devoted to a philanthropic end. They will be turned over to the Music League of the People's Institute under whose auspices the series of concerts is being given.

THE ORCHESTRA.

In addition to the orchestra of eighty-four pieces, recruited from the best orchestras in America, with a large element of the Metropolitan Opera Company's men at the principal desks, under the direction of Arnold Volpe, distinguished soloists will appear on special nights.

Rosa Ponselle, the dramatic soprano, whose rise from vaudeville to the front rank of Metropolitan artists in a



ADOLPH LEWISOHN,
Honorary chairman of the Stadium Symphony Concerts,
New York.

VLADIMIR DUBINSKY CELLIST
Assisting Artist 1917-18 with SCHUMANN-HEINK
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America will leave his or her summer home to sing or play at the Lewisohn Stadium during the eight weeks of concert which open on June 30.

The Stadium itself has been renovated and under the direction of its architects and builders an attempt has been made to make the stage setting worthy of the music to be rendered. Experts have visited Ravinia Park, Chicago and Ocean Grove, N. J., and they have brought the result of their deliberations to bear upon the sounding board device. They believe that they have accomplished an almost perfect acoustic shell to reflect the lightest tone played to the farthest listener in the Stadium.

A tremendous campaign of publicity has been made and it is difficult to escape from the open air posters and the little blue books. The great newspapers of New York and the musical journals have been exceptionally generous in their donation of space and the public spirited guarantors who stand behind the new series hope and expect that it will be the most successful one ever held in New York City.

The concerts are given under the auspices of the Music League of the People's Institute, and there is a large organization of committees working hard to complete the plans, with Adolph Lewisohn as honorary chairman; Edward F. Sanderson, director of the People's Institute, representing that organization; Sam A. Lewisohn, treasurer, and the following committee chairmen: Executive, Alfred F. Seligsberg; finance, Samuel J. Reckford; field, Hon. Samuel D. Levy; audition, Mrs. Arthur M. Heis; special features, Mrs. Helen Fountain; maintenance, Andres De Seguirola.

Voice Trials for Metropolitan Opera School

Voice trials for admission to the chorus school of the Metropolitan Opera Company began Monday, June 23, and will continue till the end of the month. The Metropolitan Opera Company maintains a school where American singers interested in grand opera are given instruction in sight reading, foreign languages and repertory, free of charge, in evening classes. The entire school takes part every season in those performances at the Metropolitan where the demands of the score impose the use of larger choral masses. These young singers are thus given the opportunity to hear at close range the greatest singers in the world. Applications for voice trial should be sent in, by mail only, to Edoardo Petri, Director of the Chorus School, Metropolitan Opera House.

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of Newark, N. J., presents

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in four RECITALS on the famous organ
at the OCEAN GROVE AUDITORIUM

JULY 3rd and 4th in the evening at 8.30
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AEOLIAN HALL NEW YORK NY

GRETA MASSON MADE A GREAT SUCCESS YESTERDAY AT A SMART PRIVATE MUSICAL SHE CHARMED HER AUDIENCE WITH THE FINISH AND BEAUTY OF HER SINGING A LOVELY FRESH VOICE AND HER ENGAGING PERSONALITY I CONGRATULATE YOU ON YOUR ACQUISITION OF SO FINE A SINGER

MARTHA B SANDERS

MANAGEMENT: HAENSEL & JONES, AEOLIAN HALL, NEW YORK

ST. LOUIS WANTS BRANCH OF NATIONAL CONSERVATORY

Telegrams Sent to Senators Requesting That a School
Be Located in That City—Four Thousand
Attend Opening of Six Weeks' Municipal
Opera Season

St. Louis, Mo., June 20, 1919.—St. Louis is again to the front in a musical enterprise which is interesting the whole country—the establishment of national music conservatories through a bill which is being introduced in Congress. Mayor Kiel called a special meeting today at the City Hall to consolidate the various interests of the city, musical, civic and commercial, in an effort to bring about the choice of St. Louis for one of the districts wherein these conservatories are to be located. The meeting, although not large, was representative in its personnel. Short talks were made by Mayor Kiel and Isaac Hedges outlining the scheme in general, and then an appeal was made to flood Senators Spencer, Igoe and Dyer with letters and telegrams to put this through, and give to St. Louis that musical distinction to which it is most rightfully entitled by virtue of its continued support of the best in music, and also on account of its central location in a large and wealthy trade district.

A resolution was presented and adopted at this meeting to have the Chicago district transferred to St. Louis or, in lieu of this decision, to have another district created which will have St. Louis for its center. At the close of the meeting, Mayor Kiel appointed a committee of five to handle the situation further as they saw fit, and it is believed and hoped that St. Louis will put up such a fight for this project that those most interested in this in Washington will feel the force of this city's public sentiment and grant the request. Telegrams have been sent to Senators Spencer, Dyer and Igoe.

"ROBIN HOOD" OPENS OPERA SEASON.

The dearth of summer entertainment other than outdoor picture shows was most successfully broken on Monday night, June 16, when the long promised Municipal Opera season opened with a production of "Robin Hood" before an audience of more than 4,000, this in spite of one of the worst thunderstorms of the season very late in the afternoon. The cast was as follows: Robert of Huntington (Robin Hood), Craig Campbell; Sheriff of Nottingham, William Danforth; Sir Guy of Gisborne, Harry Hermesen; outlaws, Carl Gantvoort, Charles Gallagher, Frank Moulán, Mildred Rogers; Lady Marian Fitzwater, Blanche Duffield; Dame Durden, Marie Walter; Annabel, Caroline Andrews, and the King's Courier, Eily Spillman. As a first night performance, there were many discrepancies which have since disappeared owing to closer association and the thoroughly commendable cutting of the performance, which has reduced the time of the initial production half an hour. On the whole, it was splendid,

for there is no light opera more adaptable to outdoor production, and further than this, there is no spot in the country more beautiful for such an adaption. Very charming effects were obtained by Stage Director Charles T. H. Jones in the three rustic scenes which he presented for St. Louis music lovers and his work is to be highly commended. Contributing largely to the pleasure of the eye was the dancing of the chorus, which had been in many weeks' training under the artistic direction of Olga Bates.

The most delightful voice in the course of the evening was that of Charles Gallagher, who was heard here recently with the Scotti Opera Company and who, in a single performance, endeared himself to this public. St.

JULIUS WILLIAM MEYER

TEACHER OF SINGING
(Carnegie Hall, New York)

Announces a Summer Course,
for a limited number of
students during July and
August, at New London,
New Hampshire, on
Lake Sunapee.

Louis is more than glad to welcome Mr. Gallagher back and is looking forward with much pleasure to his consequent appearances throughout the six weeks' season.

Daily rehearsals are being held by John McGhie, musical director, for the "Bohemian Girl," the offering of next week. St. Louis is doing a big, worth while thing in a musical, artistic and civic way in the presentation of these operas at the nominal price of twenty-five cents to one dollar, with 1,600 desirable seats free. The audiences up to date show very clearly that the St. Louis public is very much aware of its opportunities and keen to take advantage of what is being offered to them.

Z. W. B.

WASHINGTON (D. C.) CHORAL SOCIETIES JOIN IN MEMORIAL CONCERT

Otto Torney Simon Directs Impressive Occasion

Washington, D. C., June 15, 1919.—Washington has greatly enjoyed its community "sings," which have served to demonstrate the good effect music has on its people. They have been many and varied, but Otto Torney Simon touched the apex with a "memorial concert to the men fallen in the service." On last Wednesday, June 11, at Central High School, Mr. Simon directed his three music clubs—the Polymnia Choral Society, of women; the Apollo Glee Club, of men, and the Euterpe Male Chorus—in a manner which proved that music can be given with impressive and devotional simplicity, lights the fires of imagination, and lifts the poor human being just a little nearer God. A local music critic says that this memorial concert given by Mr. Simon's well drilled clubs "left the impression of a service rather than a concert." It was a concerted public religious ceremony in memory of the boys left "over there" who gave their best for all.

The program was as follows: "Reveille"; "The Star Spangled Banner"; "And the Glory of the Lord Shall Be Revealed"; "Lift Up Your Heads, O Ye Gates," and "Behold the Lamb of God," from "The Messiah," Handel; "Sleepers, Wake, a Voice is Calling," "Happy and Blest Are They" and "See What Love Hath the Father," from "St. Paul," Mendelssohn; "Agnus Dei" and "Requiem Æternam," from "Verdi's 'Requiem'; "Taps," and "Hallelujah! for the Lord God Omnipotent Reigneth," from "The Messiah," Handel.

D. C. C. R.

George Fergusson Coming to America

The MUSICAL COURIER learns that George Fergusson, the English baritone and vocal instructor, who was living in Berlin as the war began and spent the entire period of the war in the internment camp at Ruhleben, will come to America next fall. It is stated that he will be connected with the New England Conservatory of Music.

Hempel Motors to Montreal

Frieda Hempel, who came down from the Adirondacks for a few days last week, motored up to Montreal before returning to Loon Lake. She was accompanied by her husband, W. B. Kahn, and Mrs. Walter Wilcox, of Washington, who will be her house guest for a fortnight.

Fitchburg (Mass.) Choral President Marries

Herbert Ingalls Wallace, president of the Fitchburg Choral Society, Fitchburg, Mass., was married on Tuesday, June 3, to Alice L. (Tilton) Geldert, of Leominster. A full account of the ceremony will appear in the MUSICAL COURIER for July 3.

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WOLFGANG AMADEUS MOZART

By Alberto Jonás

(Continued from page 7.)

Re di Creta." After its very successful performances came a summons from the Archbishop of Salzburg, who was then residing in Vienna. This malevolent prelate, for no other reason than the wish to humble the famous and proud musician, who as concertmeister formed part of his retinue, treated him like a lackey, made him eat with the servants, and, in spite of Mozart's resigned and model behavior, hurled such epithets as "Gassenbube" (gutter snipe) at his head. The great composer, the pride, not only of a nation but of all humanity, to have to submit to such humiliations! And when the day came when sweet, loving Mozart rebelled against such treatment, he was actually kicked out of doors. Whereby said archbishop kicked himself into eternal condemnation and shame.

MOZART'S MARRIAGE.

The Weber family, whom he had known in Mannheim, were then living in Vienna and Mozart spent part of the time with them. Aloysa, his first flame, had married an actor. Her younger sister Constance now became the object of Mozart's affections, and, in spite of his father's opposition, they were married in 1782. For nine years, until the thread of his life was cut, they lived happily together. Both were improvident, generous, light hearted, endowed with a fund of good humor, and impractical to an extent almost unbelievable. The result was, in later years, constant material distress and dire poverty. But nevertheless even then they were happy; for they were near each other.



Leopold Mozart.
1759.

In those years of want, that followed years of partial prosperity, the immortal creator of symphonies, quartets, sonatas, oratorios, operas, could often be seen in the winter carrying small logs of wood from the cellar to their cold bare room. Soon the supply of wood gave out, but not the sacred fire of love, abnegation and cheerful good will which had been kindled in their hearts.

THE FAMOUS WALTZ.

You may have heard of it; how, penniless and without fuel, they waltzed around the room in order to keep warm, and were found thus engaged by visiting friends. Ah! the pitiful, lovable picture! Remember it, you who cry out in distress and yet recoil from facing your own conscience. Recall it vividly in the dark hours that come to us all, and think of the gospel of love and faith that was preached when poor Wolfgang and Constance Mozart waltzed

around the destitute, frigid room, their hearts pressed against each other, their eyes radiant with happiness. . . .

A PEN AND INK SKETCH.

Mozart is twenty-six years old now, and in physiognomy and physical appearance will hardly change during the next nine years—the short term that he has yet to live. Let us try and obtain now a glimpse of him.

He was small of stature; thin in early manhood, stouter in later years. His appearance was in no way striking or distinguished and for a casual observer there was little to denote the man of genius. The face is pale; the features straight and delicate, their regular lines being broken by an abnormally large nose. His eyes were tolerably large, but lustreless, as is often the case with men of intellectual powers who live a life of inner vision. The eyebrows were well curved. His limbs were well made and well proportioned, but the whole appearance was made disproportionate by a head too wide and large for his body. To quote Wilder:

He was active and restless, continually striking chords and playing scales on an imaginary instrument, but the fingers which possessed such marvelous dexterity for the harpsichord were singularly clumsy at other occupations. For instance, at table he could not cut up his food without cutting himself, and his wife used to manipulate his knife and fork for him as she would have done for a child. He was somewhat vain of his small feet and dainty, dimpled hands. He loved dancing, and asserted with perfect seriousness that he excelled more as a dancer than as a musician.

In the days of affluence, which were interspersed often with those of poverty and want, Mozart took great pains with his personal appearance and dressed tastefully. He loved the flash and sparkle of jewels and took a personal delight in watching the glitter of the many rings and other pieces of jewelry which kings and princes had given him. Clementi, meeting him for the first time at the Imperial Court, mistook him for a majordomo on account of the elegance of his dress. He was fond of horseback riding, but was so abstracted in his thoughts that often the horse wandered at will, while the rider was deeply absorbed in shaping the creations of his masterful mind. In Prague, in later days, his favorite diversion was to play skittles in the garden of his friend Duschek. He would get up when it was his turn to play, throw a ball with more or less awkwardness and return to the rustic table on which lay his music paper. Bystanders laughed at the sight of the kind and good natured little man who was trying to play skittles and compose at the same time. Little they dreamed that "Don Giovanni," one of the greatest masterpieces of the operatic stage, was being written then.

Billiards he also was fond of, and it is well known that he composed the lovely quintet in the "Zauberflöte" ("Magic Flute") while engaged in a game of billiards with his pupil Hummel.

He liked good cheer, gay company and a glass of wine or punch. Yet he was neither dissolute nor intemperate. He was loving, charitable and generous; a model son in tenderness and filial submission; a model husband, in his faithfulness and kindness to Constance. This picture of him is true. Does it suffice you? Or would you, as a few saintly, immaculate biographers have done, try to show, without any proof whatsoever, but with an elaborate show of horror, that the immortal composer of "Don Juan" was one himself?

BACH'S INFLUENCE ON MOZART.

It is significant that every great composer has paid a glowing tribute to the genius of Johann Sebastian Bach and acknowledged his powerful, beneficial influence. Niemetschek writes: "It was wonderful that Mozart could do so much with his small hands, particularly in left-hand stretches. A great deal of this perfection must be ascribed to the admirable fingering, which, according to his own acknowledgment, he owed to a diligent study of Bach's works." Jahn states: "Mozart certainly appears to have played Bach's clavier music from a very early age; and once at a party at Dole's when the conversation fell upon Bach's playing, Mozart declared: 'He is the father; we are the lads. Those of us who can do anything owe it to him; and whoever does not admit that is a ———.'"

HAYDN AND MOZART.

Haydn and Mozart met when Mozart had been married a few months. A warm friendship at once sprang up between these two great men and it endured through life. They met often and enjoyed playing together. To quote Kelly: "While living in Vienna I often assisted at performances of chamber music at the house of Nancy Storace, the singer. Dittersdorf would take the part of first violin, Haydn the second, Mozart would play the viola and Van Halle the violoncello." Mozart composed and dedicated to Haydn some of his loveliest quartets, and

often said afterwards: "It is a debt which I am partially repaying, for it was he alone who taught me how to write them." He never lost an opportunity of honoring the genius of Haydn, who, in return, professed unbounded admiration for his young colleague and extolled his merits everywhere in terms of enthusiastic praise. Truly great men understand and respect each other. Haydn once wrote in one of his letters: "If it were possible for me to communicate the lively and profound admiration which I feel for Mozart to all lovers of great music, the nations would soon be at odds with one another, disputing for this incomparable genius. Will the citizens of Prague



MOZART IN THE ROYAL THEATER, BERLIN.
During the performance of his "Entführung aus dem Serail," on May 19, 1789.

have the honor of keeping him in their midst? If so, then they must requite him for his great worth. I find it difficult to control my indignation when I think that this great and wonderful man is still searching for an appointment and not a single prince or monarch has a thought of giving him one."

But it is to Leopold Mozart, then in Vienna, that his strongest declaration of faith in Wolfgang's genius was made. "I testify before God," he said to the old man, who listened and wept, "I swear it on my honor; in my opinion your son is the greatest composer that has ever lived."

[In the third article by Mr. Jonás on Mozart the eminent Spanish virtuoso terminates a sketch of Mozart's life which in point of clearness, pregnancy and absorbing interest stands foremost among the many biographies written of the great composer. It is impossible for the thoughtful piano student to have read Mozart's life as written by Jonás and not have gained a truer, deeper knowledge of Mozart, the composer, the virtuoso, the man.—EDITOR'S NOTE.]

Fay Foster Recovering from Illness

Fay Foster, known everywhere as one of America's foremost composers, is surely of the stuff of which Spartans were made. No one would have supposed, to see her smiling on the occasion of her final pupils' concert at Chalif Hall, New York, that she was suffering and expecting to go to the hospital on the following day for a severe operation; yet such was the case. Miss Foster is now at Roosevelt Hospital, New York, where she is making favorable progress toward recovery.

Roxas to Teach All Summer

Emilio A. Roxas, for the past four years coach to Giovanni Martinelli and many other prominent Metropolitan Opera singers, will teach several hours daily during the entire summer at his New York studio, 2231 Broadway.

Mr. Roxas and family are spending the summer at Atlantic Highlands, N. J.

RICHARD

CZERWONKY

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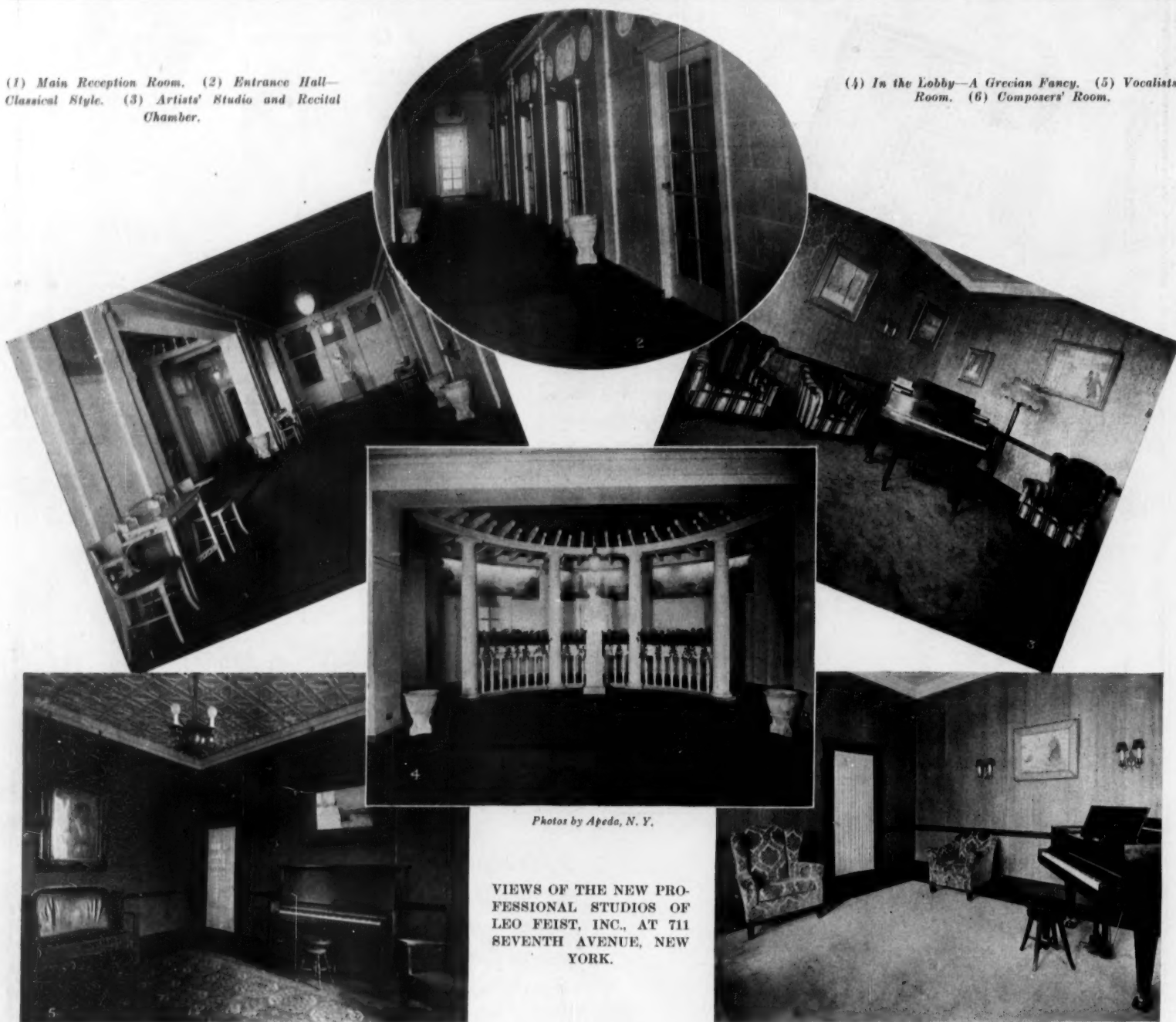
This song has met with such remarkable success that we are preparing arrangements for every conceivable combination of instruments and voices.

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Chamber.

(4) In the Lobby—A Grecian Fancy. (5) Vocalists'
Room. (6) Composers' Room.



Photos by Apeda, N. Y.

VIEWS OF THE NEW PRO-
FESSIONAL STUDIOS OF
LEO FEIST, INC., AT 711
SEVENTH AVENUE, NEW
YORK.

That resourceful and enterprising publisher of melody ballads, Leo Feist, Inc., has opened new professional studios at 711 Seventh Avenue, New York, and the formal dedication on Tuesday afternoon, June 17, witnessed a tremendous gathering of musical persons, managers, publishers, etc., at the new branch quarters of the great firm. There was general surprise at the novelty of the arrangement and outfitting of the establishment and much gratification was expressed, particularly by the musical artists, who commented enthusiastically on the fact that the usual commercial aspect of publishers' surroundings had been done away with and an esthetic and homelike atmosphere substituted instead.

The photographs on this page will give the reader a workable idea of the innovations Leo Feist, Inc., has introduced, but a visit to the place is needed in order to visualize the full scope of its beauty and comfort.

An entire floor is given over to the chambers, to which entrance is gained through an Italian Renaissance doorway paved with ground Caen stone. At once the visitor enters the main reception room or rialto, around which is an imitation stone wall topped by mural paintings from the sympathetic brush of John Wenger (scenic chef of the Metropolitan Opera House) and illuminated by concealed electric reflectors that shed a beautiful subdued glow.

On one side of the big rialto is an exedra, and a picturesque pergola roofed with rafters. Along the pergola

balustrade are green vines and flowers, completing an ensemble of richness and splendor. Stretching down from the rialto is a wide ambulatory from which open the doors of the various professional studios a dozen or more in number, all decorated in various artistic styles. At one end of the rialto is the professional copy and band and orchestra department and at the other the office of Mr. Kornheiser, the Feist professional manager. The pilasters all over are decorated with ancient Swastika luck symbols and Egyptian scarabs, done by the Tiffany studios. The lunettes between the pilasters are in low modeled relief, depicting gods and muses of music with their various instruments and symbols, which are colored in relief after the Wedgwood manner.

The acoustical properties of the studios are perfect and the soundproof partitions were installed in the same manner as those in use by the Boston Conservatory of Music, the walls being lined with eel grass woven for the purpose by Samuel Cabot, of Boston.

One of the original features, and a particularly picturesque one, is the fountain in the rialto, executed by the well known Rookwood Pottery.

Leo Feist, himself, is a gifted painter, draughtsman, and designer, who well could have achieved success in those fields of endeavor had not fate made him a music publisher. The general plan of his new subsidiary business home was conceived by Mr. Feist, and all the details were

carried out under his guidance and direction, down to the most minute details. He is an indefatigable enthusiast in everything he undertakes, and one of his pet axioms is that nothing of value can be produced in business "if you do not try to be a little bit ahead of, and better than, the other fellow." It is such intelligent and stimulative competition that helps an industry rather than the effort to out-sell and out-manoeuvre one's rivals.

The class of artists who now sing melody ballads consists of the best and most celebrated song and operatic exponents, and in order to make as attractive and appropriate as possible the headquarters where they will come into frequent personal touch hereafter with the house of Leo Feist, Inc., its head planned his new Seventh Avenue palatial maison musical with its wonderfully artistic frame and finishings. The old time makeshift, commercialized professional studios now will be a thing of the past if all the publishers wish to follow the trend of the times and the new pace set by Leo Feist, Inc.

At the Tuesday opening an orchestra, a band, refreshments, and a body of cordial helpers from the Feist forces were on hand to make the occasion a tuneful, tasteful, and tactful one, respectively.

On Thursday evening, June 19, an inaugural banquet was held at the beautiful new establishment, and many persons well known in the music and publishing fields were among those present.



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October, November—Fifteen Recitals in Western
Canada and Northwestern U. S. A.
(including eight appearances in
California)

December 27 to February 1—Tour in England

February, March, April, etc.—East, Middle West,
and New England, U. S. A. (includ-
ing twenty concerts in last
named section)

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HAENSEL & JONES, Aeolian Hall

New York

KNABE PIANO USED

ENUNCIATION FROM A DENTAL STANDPOINT

By A. M. WEISS, D.D.S.

Formerly Assisting Oral Surgeon, Dental Department, Lenox Hill Hospital Dispensary, New York City

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[Dr. A. M. Weiss in this article calls attention to something of vast importance to singers, but something of which most of them are not aware—the essential part in enunciation played by good dental conditions. His extensive hospital training, particularly, has given him an opportunity to see thousands of cases from which to make scientific deductions.]

Dr. Weiss makes grateful acknowledgment for suggestions and co-operation on the question of orthodontia given him by Dr. Alexander Sved, an orthodontist of this city.

The illustrations accompanying this article are from Johnson's "Textbook of Operative Dentistry" and Brophy's "Oral Surgery," and are used by courtesy of P. Blakiston's Son & Co., Philadelphia, publishers of both works.—Editor's Note.]

[In commenting on a concert given recently by one of our famous vocalists, the critic of a Western daily newspaper wrote as follows: "May Peterson's voice is of a beautiful quality, of remarkable evenness, and HER ENUNCIATION IS A DELIGHT."]

Undoubtedly, a clear pronunciation is so admirable an attainment in a vocalist, that it is the ideal that should be sought for by every conscientious student during his or her training period. A clear diction is a source of joy to an audience at a recital, for not only does it add force to the performance, but it also conveys a greater meaning to the selection. Because of the importance of enunciation, I have given considerable study to the subject from a dental standpoint, and in this essay I will attempt to emphasize what I consider the chief phases for the teacher to bear in mind. Certain definite anatomical deformities that are known as mal-occlusion—that is, mal-arrangement of the teeth, such as protruding front teeth, teeth that are turned from their proper location, etc.—have a definite bearing on tone production and enunciation. Dentists know from a study of mal-occlusion that irregularities of the teeth are produced by an abnormal development of the bones of the face and that when such a condition exists there are usually present unnatural spaces between the teeth, narrowed nasal passages and high narrow palates which greatly interfere with tone production and the quality of the voice.

ABOUT PHONATION.

Speech, as we know, is the audible means of communicating to others the product of the mind. Much has been written from a physiological standpoint concerning the speaking and singing voice. Such writers and investigators as Mueller, Helmholtz, Merkel, Herson, Mauken and Mackenzie have added much to our knowl-

edge of phonation. The contention of these medical authorities, and rightly so, is that, if all the organs involved in producing a beautiful singing tone and clear pronunciation are normally formed, there is little difficulty in training the human voice, but in the majority of cases there are deviations from the normal which interfere with the regular mechanism of the apparatus

unite and produce a beautiful singing and speaking voice.

IMPORTANCE OF GOOD TEETH.

The main resonating chamber is the mouth, and one of the principal portions of the mouth concerned in enunciation is the teeth. How important a part normal arrangement of the teeth plays toward proper enunciation can be gathered from a study of the chart (Example I).

Articulate speech is divided into vowels and consonants, and language consists of the regular progression of the sounds which either singly or in combination represent ideas. In studying this chart we must bear in mind that the twenty-three consonant sounds produced by the human being are made by impeding a moving column of breath at certain points above the larynx and the points at which the impediment takes place are named stop positions. These have been divided for description into a front, middle and rear stop position.

THE STOP POSITIONS.

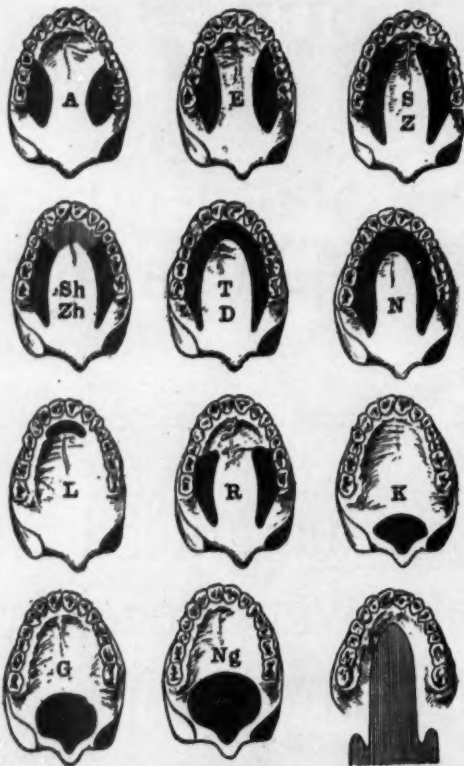
The front one is formed by the lip in pronouncing so called labial sounds (P, B, M, Wh, W); by the lower lip and teeth in the pronunciation of the labial sounds (F, V), and by the tip of the tongue and the teeth in the articulation of the linguo-dental sounds (Th, hard and soft).

The middle stop position is where the tongue and the hard palate, together with the aid of the teeth, produce the consonants known as the linguo-palatal sounds (S, E, Sh, Th, T, D, N, L, R); and the rear stop position by the back of the tongue and soft palate and the upper molar teeth producing tones (K, G, Ng, H, Y).

Any change in the fixed parts of the mouth, caused by loss of teeth or mal-arrangement, necessitates a change in the muscular adjustments and requires new co-ordination on the part of the tongue. For example, the reader may have noted the change in pronunciation when a person has had some front teeth extracted. It is almost impossible for such individuals to pronounce correctly any of the vowels or consonants shaped by the action of the tongue against the front teeth. For this reason, familiarity with these "landmarks" is an important factor with a careful and observant dentist, when replacing lost parts in a singer's mouth or in the correction of mal-occlusion.

WHAT CAUSES DEFECTIVE ENUNCIATION.

From a dental standpoint, defective enunciation may roughly be considered in two classes. The first class

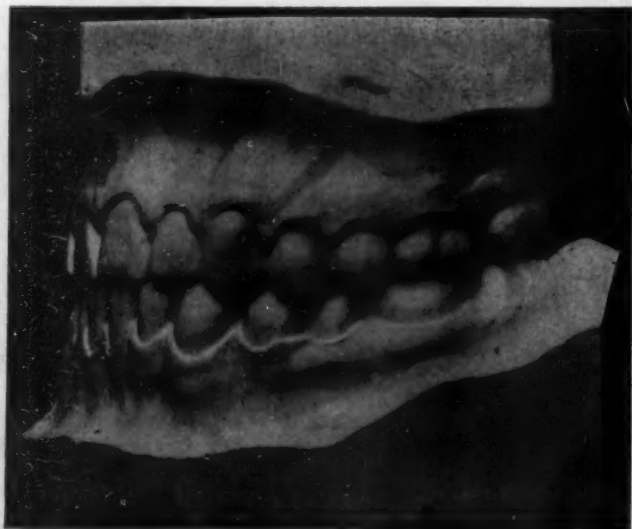


EXAMPLE I.

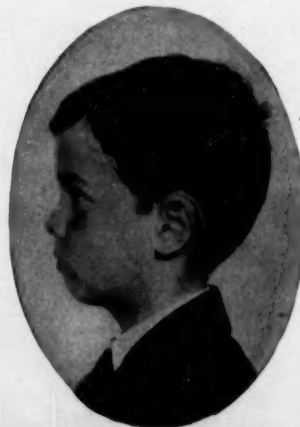
The shaded portions representing the points of contact of the tongue during the omission of the sounds indicated by the accompanying letters. (N. Y. Medical Journal, July 27, 1907.)

of phonation. For this reason it is apparent that the subject is of the greatest importance to the teacher of vocalization, who should understand these irregularities particularly from a dental standpoint and co-operate with some scientific dentist when such a condition arises in the young vocalist under his care.

Voice production requires the use of a complicated mechanism. The three anatomical factors chiefly concerned in the process are the lungs, the larynx and the resonating chambers. Science teaches us that the quality of the voice is dependent upon the form of the sound wave and is related to the number and intensity of the overtones or harmonics which accompany the fundamental tone. The form of the wave is determined by the state of tension of the vocal cords, and by the form and size of the air cavities (the resonating chambers and their adjuncts). Therefore, if the three anatomical factors—the lungs, the larynx and the resonating chambers—are proportionate, the tones coming from the larynx, being modified by a perfect resonator,



EXAMPLE II.



EXAMPLE III.

comprises all cases where the defect is caused by the abnormal arrangement of teeth while in the second class, the imperfect enunciation is caused by the loss of some important teeth or faulty dental restorations.

The abnormal arrangement of teeth is often the sole cause of defective enunciation and in such cases the latter can be improved by correcting the mal-occlusion. In many instances it may not be possible to bring about the normal relation of teeth, but a less extensive orthodontic treatment may prove beneficial to the speaker or singer as far as enunciation is concerned. We often find that spaces between the upper front teeth produce an unpleasant hissing sound, which in some cases may be so marked that actual whistling is heard when the letters S or C are pronounced. The closing up of such spaces will undoubtedly correct this defect.

The crowding of teeth in the front part of the mouth is only a symptom of a more serious condition, which greatly influences resonance. This can be readily seen if we consider that the dental arches in such instances are not fully developed, and are not large enough to accommodate the teeth. Naturally, the cavity of the mouth is smaller than the normal size and resonance is seriously effected. But the position of each individual tooth is not the only form of mal-arrangement which may affect pronunciation. The relation of the lower jaw to the upper is equally if not more important. In a great many cases we find that the relative position of the lower jaw to the upper is not normal. It may be backward or forward from its proper position. The former is the more common form of mal-relation, and in such cases the lower front teeth often strike the palate without coming in contact with the upper incisors, which results in improper middle stop positions. When the lower jaw is forward from its normal position the upper incisors fall behind the lowers, and in this form of mal-relation unnatural front stop positions are developed.

The different forms of mal-occlusion oftentimes can be recognized from the profile of the individual. Herewith are given some illustrations which will convey to the reader an idea of the most important defects in the arrangement of the teeth. It is these defects in arrangement that require attention and correction if something is to be done to overcome faults in enunciation.

Examples III and IV illustrate this mal-arrangement and may be used as a guide by the teacher who is interested in the subject. Note carefully Example II and the even arrangement of the teeth; then study Examples III and IV and see the abnormality.

Example II shows a normal profile, where a perfect relation of the jaws and the teeth exists.

Example III represents the profile of a case where the lower jaw is backward from its normal position, while Example IV shows the lower jaw extended.

We must not forget that other factors also enter into sound production, but dental defects in a great many cases are responsible and are the main, if not the sole, cause of defective enunciation.

Great care must be exercised when correcting dental conditions to restore the mouth to as near the normal as possible. I will refrain from burdening the reader with a technical discussion of dental restorations. Suffice to say that the matter requires quite a bit of scientific study and care on the part of the dentist in whose charge the singer has placed himself.

ACOUSTICS OF THE MOUTH.

May we not then liken the acoustics of the mouth and the importance of teeth toward enunciation to the

acoustics of a building for a speaker? The building may be beautiful architecturally, but the acoustic properties poor. As the decorator may improve this defect in a building, so can a scientific dentist, with the help of the laryngologist and the assistance of the teacher, improve the acoustics of the mouth. I therefore plead



EXAMPLE IV.

for more careful attention by the singing teacher to the dental condition of the young vocalist, and his intelligent co-operation with the dentist.

Langston Re-engaged for Willow Grove

The latter part of the closing season has continued to be a full one for Marie Stone Langston, who has filled the following important engagements since April: "Stabat Mater," Germantown, Pa., April 13; Steel Pier, Atlantic

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City, April 20; Police Band Concerts, April 21, 22, 23, 24, 25 and 26; concert, Philadelphia Art Club, April 27; Frankford, May 4; "Serenade," Wilmington, Del., May 5 and 6; Camp Dix, May 14; Philadelphia Plays and Players, May 26; four concerts at Willow Grove with Versello's Band, June 12-13; joint recital at Orville, Pa., with Hans Kindler, cellist, June 15; two orchestra concerts, Kane, Pa., June 17 and 18; "Stabat Mater," Ruckwell University, Lewisburg, Pa., June 23.

Miss Langston has been re-engaged for Wassili Leps' Willow Grove season.

Florence Nelson Sings in Old French Jail

Florence Nelson, who has been singing "over there" to our boys, returned to Paris the latter part of April after having traveled over a good part of Germany. Since her return to the French capital, Miss Nelson had been entertaining the soldiers in the hospitals and jails. On the Sunday of May 18, the singer gave a most enjoyable concert in the court yard of a very old French jail where a number of our boys were confined for various offenses. They stood in the windows of their cells (four or five in one cell) and Miss Nelson says that she felt very shaky when she started in to sing, because they seemed so far away. She felt sure that her voice would not carry as she was out in the open air and there was a rather strong wind blowing. However, she began with Kreisler's "Lullaby," and gradually they became more and more quiet, until Miss Nelson realized that she had the full attention of her audience. Then it was that she "pitched in" heart and soul, and for over an hour she continued to give them one song after another, from the semi-religious to the humorous and popular numbers of the day. Just as twilight came, the boys started singing with Miss Nelson such things as "Smiles," "The Long, Long Trail," "My Old Kentucky Home," and "Just a Baby's Prayer at Twilight." For her closing numbers, the singer recited Robert W. Service's "Carry On," which was followed by Fay Foster's "The Americans Come!" The boys were so delighted with this charming singer that before she left she had to promise to return the next Sunday. Miss Nelson recently returned to New York.

Van York Pupil in Recital

Charles R. Gillease, tenor, an artist-pupil of Theodore Van York, gave a recital at St. Joseph's Hall, Jersey City, N. J., on Wednesday evening, June 11, before an audience of over 1,000 interested music lovers.

Mr. Gillease sang four groups of songs, comprising "Thine Eyes Still Shined," Schneider; "Time Enough," Nevin; "Under a Blazing Star," Burleigh; "Che Gelida Manina," Puccini; "La fleur que tu m'avais j'écue," Bizet; "Ashore," Trotter; "Molly," Herbert; "Irish Names," Turvey; "Kitty O'Toole," Protheroe; "Love's Rhapsody" (with violin obligato), Bartlett; "Dawn," Curran; "Coolan Dhu," Leoni; "Khaki Lad," Aylward, and "Love's Garden of Roses," Wood. As encores Mr. Gillease rendered "Mother o' Mine," Tours; aria from "Manon," Puccini; "Low Back Car," old Irish, and "Dear Old Pal," Gitz Rice.

Valentina Crespi, violinist, assisted. Her numbers were concerto (first movement), Mendelssohn; "Serenade Espagnole," Chaminade; "Spanish Dance," Sarasate; "Valse Bluette," Drigo, and "St. Patrick's Fantasia," Vieuxtemps.

THE TOLLEFSEN TRIO

Will Tour the Middle-West and the South in the Fall of 1919
and Again in the Spring of 1920

WHERE THEY HAVE PLAYED RECENTLY

NEW YORK

New York City—Acolian Hall Recitals.
New York City—Humanitarian League, Carnegie Hall.
New York City—Mozart Club, Hotel Astor.
New York City—Century Theatre Club, Hotel Astor.
New York City—People's Symphony Club, Washington Irving High School.

New York City—The Bohemians.
New York City—Musicians' Club.
Brooklyn—Institute of Arts and Sciences.
Brooklyn—Union League Club.
Brooklyn—Aurora Grace Cathedral.
Poughkeepsie—Vassar College.
Hamilton—Colgate University.
Plattsburgh—Stadium.
Peekskill—Music Festival, Drum Hill Auditorium.
Schenectady—First M. E. Church, Saturday Evening Course.
White Plains—High School.
Yonkers—Amakassin Club.

NEW JERSEY

Newark—Catholic Oratorio Society.
Paterson—Woman's Club.
East Orange—Men's Club.
Bloomfield—First Presbyterian Church.
Montclair—Montclair Club.
Montclair—High School.
Hackensack—Chaminade Society.
Maplewood—Lecture Association.

PENNSYLVANIA

Allentown—Euterpean Club.

VERMONT

Middlebury—Middlebury College.

OHIO

Delaware—Ohio Wesleyan University.
Wooster—College of Wooster.
Lancaster—Chautauqua.
New Philadelphia—Union Opera House.
Bluffton—Bluffton College.
Fremont—Matinee Musical Club.

MICHIGAN

Detroit—Chamber Music Society, Hotel Pontchartrain.
Detroit—Chamber Music Society, Girls' High School.
Lansing—Matinee Musicales.
Holland—Hope College.

ILLINOIS

Chicago—Carl D. Kinsey Artist Course, Ziegfeld Theatre.
Dixon—Chautauqua.

INDIANA

Winona Lake—Auditorium.
Bedford—Matinee Musicales.
Attica—Chautauqua.
Shelbyville—Chautauqua.

WEST VIRGINIA

Clarksburg—Marco Club.

WISCONSIN

Manitowoc—Monday Musical Club.

IOWA

Washington—Chautauqua.

TENNESSEE

Knoxville—University of Tennessee.
Nashville—Ward Belmont Artist Course.



NORTH CAROLINA

Raleigh—Peace-St. Mary's College.
Greensboro—State Normal College.
Hendersonville—Fassett School.

SOUTH CAROLINA

Rock Hill—Winthrop College.

GEORGIA

Macon—Wesleyan College.

VIRGINIA

Charlottesville—University of Vermont.
Fredericksburg—State Normal School.
Bristol—Intermont College.

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SCOTTI PLEASED WITH HIS ALL-AMERICAN COMPANY

Chats About His Recent Tour and Future Plans—Came Within \$100 of Galli-Curci's Receipts at Houston

It would be foolish to deny that Antonio Scotti is very much pleased with the success of the initial tour of the Scotti Opera Company. He admitted it himself, with a broad smile on his face, when a MUSICAL COURIER representative dropped in to chat with him at his apartment in



ANTONIO SCOTTI

the Knickerbocker Hotel, where he has lived for many years past.

"What gave you the idea of starting out as an operatic impresario?" was the first question.

"Ah," he answered, "I'll be frank with you. After the last time I sang at the Biltmore I said to myself, 'Tony, my boy, never again in concert!' And I'll tell you why. Sto a casa mia sul scena—that is, on the stage I feel just as much at home as I do sitting here talking to you now; but in concert I am just as nervous as the youngest and least experienced debutant. I always was, and I am sure

I always should have been, so I determined to give it up. But I didn't want to confine myself entirely to the Metropolitan, so the idea of a traveling organization came to me. Well, you see what happened. Frankly, I did not expect to make money. I should have been quite satisfied if the balance had been approximately even. But the public appreciated what I was able to offer them, and notwithstanding the expenses—we traveled in a special train, you know, which alone cost me over \$4,000 a week—I am very glad to say that the receipts more than exceeded the expenditures, although not by any great sum.

"It was an experiment in more ways than one. You notice I took an all-American company. That was very much of an experiment. I had some splendid artists in the principal roles and some lesser known ones in the smaller roles. With these I worked personally, teaching them how to act, preparing them for further careers in the operatic world. In fact, I look upon my company as in a way a preparatory school for the Metropolitan, although I took a number of artists already well known there. I like to work with the younger and less experienced members for my own pleasure in seeing them improve, although goodness knows I wouldn't conduct a school in acting for anything.

"Another experiment was taking 'L'Oracolo' on the road. It is an undoubted fact that the public as a whole is not interested in novelties, and 'L'Oracolo' had never been done in America outside of the Metropolitan. But I felt sure that this splendid little American play, with the effective music supplied by Leoni, would be a success, and it most certainly was. We played 'Cavalleria Rusticana' after it, and at two or three places where we appeared a delegation came on the stage at the end of 'L'Oracolo,' asking me to repeat it at once instead of finishing the bill with 'Cavalleria,' although, of course, I was not able to do so.

WHY NOT AN AMERICAN OPERA?

"My only regret in connection with 'L'Oracolo' is that it was not an American composer who made it into an opera. I am sure the splendid play would have carried the music which any one of a number of competent American composers could have written to it. Although Leoni's music is no masterpiece, I admire it because he has never interrupted the tense, vivid action of the drama to make room for an aria or a duet. For the third work of our repertory we did 'Madame Butterfly.' Next fall I go out with the same repertory, but in the spring of 1920 I expect to add to it and will have to include 'Tosca,' for which there was a demand wherever we went.

AN ALL-AMERICAN COMPANY.

"But I shall not change my policy of taking an all-American company with me. It was really an extraordinarily interesting experience for me, one the success of which gave me the greatest pleasure and satisfaction. Such a company had never been organized before. My personal staff, even, was made up entirely of principal men from the Metropolitan. We had a chorus of forty picked voices from the Metropolitan and thirty Metropolitan men in the orchestra, including practically all the



Photo by Apeda, N. Y.

PAULA PARDEE,

The young American pianist who has had three very successful New York appearances during the last season (her first). Miss Pardee made her initial bow at Aeolian Hall early this year and shortly after was engaged to appear at one of the Sunday evening concerts at the Metropolitan Opera House. Her last appearance was at the Globe concert of June 18, when she was given a splendid reception by the large audience in attendance. Miss Pardee, a protégée of Leginska, is one of the younger artists whose career is worth watching.

soloists. The fact that the country supported it, and that I was repeatedly asked if we could not extend the engagement in the towns where we appeared, showed that we were on the right track.

"And what pleased you most of the whole trip?"

"Well, perhaps it was at Houston, Tex., where we had a \$6,800 audience against one of \$6,900 for Galli-Curci only a few days before. It would not have been polite, of course, for us to have taken \$7,000, but I certainly felt happy over the fact that Scotti and his company only fell \$100 short of the world's most famous prima donna of today."

DR. A. M. WEISS

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SONG OF THE BROOK

By CECIL BURLEIGH

WILL O' THE WISP

By RUDOLPH GANZ

GRAVE IN FRANCE

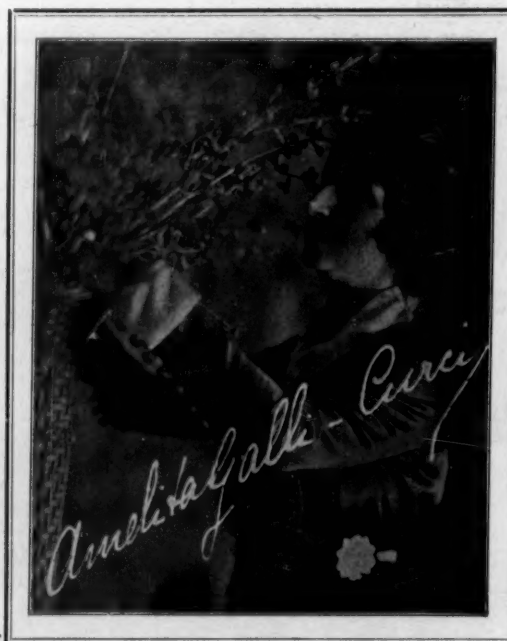
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RILEY POEM FORMS BEAUTIFUL SONG

Many Artists Program Musical Setting of Whitcomb Riley's "The Prayer Perfect"



J. WHITCOMB RILEY.

A song publication well worthy of the attention of the MUSICAL COURIER readers and one which has attained considerable success, particularly along the Pacific Coast recently, is Ervine J. Stenson's artistic setting of the James Whitcomb Riley poem "The Prayer Perfect," published by the Sam Fox Publishing Company, Cleveland, Ohio.

Such eminent artists as Alma Gluck, Mabel Riegelman, Karl Jörn, the late Evan Williams, and many others have sung this little song gem with extraordinary success, and it has been recorded by Alma Gluck on the Victor record.

Here is indeed a poem which is in itself an inspiration wedded to music of a most delicately beautiful theme. So well indeed does Stenson grasp the spirit of the Riley poem that his setting is more than one could even hope for. The composition is an excellent study in tone shading and its tremendous prayerful theme offers the artist a vehicle for a masterpiece in interpretation. Its pleading effects are worked out in pianissimos rather than fortes and when rendered with true musical appreciation of its artistic values will hold an audience spellbound by its charm.

The fact that such a host of distinguished artists should have taken up this song simultaneously speaks well for its merit and worth.

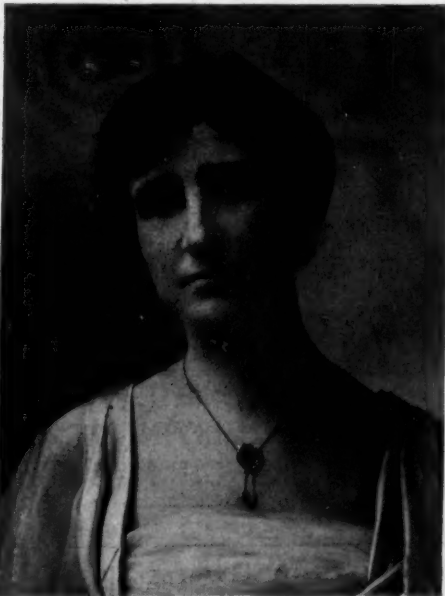
Mrs. Doolittle Plays for Oberlin Musical Club

The Oberlin Musical Club, Maude Tucker Doolittle, president, closed its season on June 7, with one of the most successful musicales of the year. It was held in Mrs. Doolittle's studio, 536 West 112th street, New York, where a good sized audience gathered to hear Mrs. Doolittle, pianist, and Vladimir Dubinsky, the well known Russian cellist.

Mrs. Doolittle rendered a short program consisting of a sarabande, by Aus Der Ohe; "Maynight," Palmgren; etude caprice, Ganz; two Debussy numbers, three etudes and scherzo in C sharp minor by Chopin. In response to hearty applause she added "Laendler," by Sgambati.

Mr. Dubinsky played two beautiful numbers by Glazounoff; gavotte, Perrin; "Melody," Rimsky-Korsakoff; "Liebeslied," Kreisler; "Neapolitan Song" and "Vito," by Popper. The appreciation of the audience was manifest, and in response to long continued applause the artist rendered several encores, the most important of which being Bach's "Gavotte and Loure," unaccompanied.

Mrs. Doolittle said, in effect, that she hoped the spirit of appreciation shown in the club would become so well known that great artists would often be glad to share their gifts, because a group of sympathetic musicians, although small, always calls forth the best and most intimate moods of the artist. Patrice Salvatori, age eight, gifted little pupil of Mrs. Doolittle, played a



MAUDE TUCKER DOOLITTLE,
Pianist and teacher.

number of her own compositions, much to the delight of the audience.

All present expressed sincere enjoyment of the evening, and the hope that Mr. Dubinsky, although not a member of the club, would again favor them next year. The Oberlin Club will resume its meetings in November.

Large Audiences Applaud George Copeland

George Copeland, pianist, was heard Tuesday and Thursday evenings, June 10 and 12, and Saturday afternoon, June 14, at Carnegie Hall, in conjunction with the Isadora Duncan Dancers. Mr. Copeland's playing aroused much enthusiasm and several encores were demanded on each occasion. As an interpreter of Debussy, his achievements are well known, and he is also a master of rhythm. This was especially noticeable in

the group of Spanish dances, which included "Cale-sera," Laparra; "Tango" and "El Polo," Albeniz, and "Espana," Chabrier. Besides these and Debussy's "Minstrels" and "An Afternoon of a Faun," he gave a group of Chopin numbers, a pastorella and capriccio by Scarlatti, and the first movement of Schumann's "Faschingsschwank."

Hagerstown Appreciates Emma Roberts' Art

Following the highly successful participation of Emma Roberts, the contralto, in the May Festival of the Hagerstown Choral Society, Hagerstown, Md., on May 22, Frederic C. Martin, conductor and well known musician of Harrisburg, Pa., who directed the performance of Grieg's "Olaf Trygvasson," in which Miss Roberts took the solo part, wrote as follows to her manager, Daniel Mayer:

May 24, 1919.

Dear Mr. Mayer:

I want to take this opportunity after our concert in Hagerstown to tell you how enthusiastically Miss Roberts was received by the largest audience ever present, I am told, for an occasion of that kind, not only for her really splendid singing, but as well for her charming personality. It goes without saying, of course, that I as a conductor would be satisfied with her part in the Grieg "Scenes." I was much more than that—enthusiastic, appreciative of her genuine musicianship, her sensitiveness to interpretative values. In short, we got on admirably. Thank you, therefore, for your part in making it possible to have her. I ought to mention, too, her success with the numbers of her group, particularly "The Clock," the "Delilah" aria and her delicious "Didn't It Rain?" the encore. Sincerely yours, (Signed) FREDERIC C. MARTIN.



NINA MORGANA

Extraordinary Success
Enjoyed by the Young
Soprano of the Chicago
Opera Association on
Tour Last Month with
CARUSO

The Nashville Banner, April 30th

If Caruso was pleasing with his voice and powerful tenor equally so was Miss Nina Morgana, a rising young soprano who sang her way into immediate favoritism. She has a soft, velvety voice, yet with power enough to reach fully any demand. In the group of songs she was able to bring to play rare technique and tone color that showed her to be a really great artist. Her tones ripple along with the clear liquidity of a mountain brook and added to this she possesses a magnetic personality and camaraderie with her audience that endeared her at once.

The St. Paul Daily News, May 2nd

As for Nina Morgana, the coloratura soprano who shared the program with Caruso, watch for her career next season with the Chicago Opera Association, one of whose prima donnas she is to be. It will be a real one, for this attractive Italian-American girl not only has a voice of real warmth and flexibility and brilliance, but she has singing style and stage presence.

The Chicago Daily News, May 12th

Assisting Caruso we heard for her Chicago debut Nina Morgana, a young American coloratura soprano, listed among the new artists of the Chicago Opera Association for the coming season. Miss Morgana, a petite attractive singer, gradually warmed to her work. She gave to the Caro Nome of Verdi's Rigoletto a pure, clear, tonal investment. A real flexibility brought forth the elaborate tracings of the aria with apparent ease and in musical style. Her voice has color and power, and is crystalline in quality. She also disclosed musical intuition in three miscellaneous songs, including a very good one by Chadwick. Another rendition of the Shadow Song was by far the best offering of the day. This she sang with great charm and with vocal brilliance.

The Chicago Post, May 12th

Nina Morgana sang the Shadow Song from Dinorah excellently, with certainty and with runs of a notable clearness. From a first hearing it sounded as if she would bring strength to our company next winter. The audience applauded cordially.

Chicago Herald, May 12th

Nina Morgana, young and charming, made an instant hit with her lovely soprano voice, which, in the deft use of flutelike tones, augurs well for her success with the Chicago Opera next season.

Wager Swayne in San Francisco

Wager Swayne, one of the best known American piano teachers, with a reputation on both sides of the ocean, has just taken a year's lease on the Dr. William F. Younger house at 3466 Jackson street, San Francisco, Cal. Dr. and Mrs. Younger were leading figures in the American colony in Paris for many years and are greatly interested in music, their private musicales being among the features of the musical season in the French capital. Mrs. Younger, an accomplished musician herself, studied with Mr. Swayne in Paris. The Younger home in San Francisco, Mr. Swayne's new studio, was built especially with an eye to music, and the great music room is one of the show places of San Francisco. Mr. Swayne, who has been very busy in Los Angeles during the past winter, will now have the best equipment that he has had since returning to America. He still retains his splendid home in Paris, which also has a very large music room, and contemplates eventually returning there to resume his work, although he will remain in San Francisco at least for the coming year.

Junior Apollo Glee Club Heard

The Junior Apollo Glee Club, Louis Aschenfelder, conductor, gave a concert in the spacious Aschenfelder studio, 161 West Seventy-first street, Saturday evening, June 14.

The Milwaukee (Wis.) News, May 14th

Nina Morgana won every ear with her beautiful coloratura soprano and every heart with her sweet and dainty girlishness. Mention must be made of her exquisite singing of the Shadow Dance from Dinorah and the Cavatina from Sonnambula. Hers is a delicious voice, rich and pure in quality and finely employed.

The Milwaukee Sentinel, May 14th

Charming Nina Morgana is a wee bit of a girl, but with a most exquisite coloratura soprano. It had perfect pitch and a most beautiful cultivation. Clear and high, with an odd thrill, which always marks the true coloratura quality. Her staccato is particularly perfect, being limpid and without a suggestion of the shrillness often heard in even the best singers. Other arias and songs were exquisitely given and brought forth an ovation second only to Caruso's own.

The Canton Repository, May 17th, 1919

Even without Caruso the assisting artist who appeared with him gave a program that would have satisfied a most discriminating audience. It is indicative of the greatness of Caruso that he did not feel it necessary to connect himself with musicians of inferior ability in order to accentuate his own power. Few sopranos have been heard in Canton who gave so thoroughly enjoyable a program as did Miss Nina Morgana, who was nearly as enthusiastically applauded as Caruso himself. She was at her best in the difficult Shadow Dance from Dinorah.

The Newark Star-Eagle, May 20, 1919

MISS MORGANA WINS PRONOUNCED
OVATION

Demonstrates Her High Worth as One of Nation's Greatest Singers—Miss Morgana Captivating

An artist must be of high worth to keep concert company with the great Caruso, and the other soloist of the evening was of that degree. No woman singer of this festival, or of many of the Newark festivals, has given such delight as Nina Morgana. Gifted with a limpid voice, which she uses with charming art, she shared the honors with the star of the program. It is not surprising that Miss Morgana has been selected as the chief soprano of the Chicago Opera Company after the limited engagement of Galli-Curci shall end.

Available for Concerts in October and November, 1919
February, March, April, May, 1920

Management: METROPOLITAN MUSICAL BUREAU, 33 West 42nd Street, New York City

MONTANI CONDUCTS PHILADELPHIA CHORAL CLUB IN MOTET CONCERT

Large Chorus Produces Fine Effects—Matinee Musical Club Closes Active Season—Leeffson-Hille Prize Winners Announced—Mae Hotz, Mina Dolores, L. Wesley Sears in Concert

Philadelphia, Pa., June 12, 1919.—An impressive performance was given on Monday evening by the Catholic Choral Club of Philadelphia in the ballroom of the Bellevue-Stratford. The festival was under the auspices of the Catholic Historical Society and the chorus under the direction of Nicola A. Montani.

Faure's "Sicut Cervus," a motet for four part chorus sung a capella, was magnificently rendered. Aside from the usual division of soprano, alto, tenor and bass parts, totaling about 250 voices, the chorus was augmented by a choir of thirty superbly drilled boys' voices. An "Ave Verum," by Joaquin De Pres (1450-1521), proved an intensely interesting composition. Johann Sebastian Bach's "Venetian Boatman's Song" was next presented. A Spanish canticle of the fourteenth century, entitled "A Miracle of the Virgin Mary," created a profound impression, and the masterly direction of Montani made a splendid tonal feature of the work. "Gesu Bambino," by Pietro A. Yon, was the fifth number on the program. John Weber sang the solo part with much feeling. Two ancient Breton canticles—"Ye Happy Souls in Paradise" and "We Call on Thee With Hearts Aflame"—were excellent examples of this type of song, as was "Musette," a Flemish Christmas song arranged by F. A. Gebaert.

Part two of the program was devoted to secular music, among which may be mentioned the "Prayer" from the opera "Boris Godunoff," Moussorgsky, and the chorus of Polovetzian maidens from "Prince Igor," by Borodin. Two Russian folksongs—"At Father's Door" and "Kalinka"—were given with fine rhythmic swing. The closing number was Director Montani's "The Belles," a cantata for women's chorus with soprano solo. This work was given its initial performance by the Treble Clef Club last season, under the direction of Carl Schneider, and on this occasion renewed the splendid impression made on its initial production. It is modern in style and makes a lasting appeal. Aside from Mr. Weber, those appearing as soloists were Catherine Sherwood Montani, soprano; Rose McElroy, Mary Bunce, Gertrude Jassen, Helen Bryan, Sara Gibbons and Catherine Sawey. The accompanists were Catherine C. O'Donnell, Anna C. Steeble and Mary B. Chambers. Albert J. Donner presided at the organ.

MATINEE MUSICAL CLUB CLOSING ACTIVE SEASON

The past season was one of the most active for the Matinee Musical Club in point of the number of concerts given by that splendid organization during the last twenty-five years. The program committee, ably directed by Mrs. Samuel W. Cooper, offered fifteen programs of more than usual merit during 1918-1919. Seven of these concerts took place in the ballroom of the Bellevue-Stratford and eight of them were given in the Rose Garden of the same hotel. Many recitals were presented in aid of various war relief movements and large sums were realized. Another department, known as the Patriotic Department, reports that sixteen programs a month have been given at the various camps and cantonnements during the war. Mrs. Frederick W. Abbott, under whose guidance the club has been such a huge success, and Florence Hinkle Witherspoon, an active member of the association, deserve unstinted praise for the part they have taken in the work of making the Matinee Musical Club of Philadelphia an institution of which the city is justly proud.

LEEFSOON-HILLE CONSERVATORY COMMENCEMENT

On Saturday evening, May 24, the Leeffson-Hille Conservatory of Music held its annual graduation exercises in the Witherspoon Hall. The large auditorium was crowded to capacity and the audience enjoyed to the fullest the splendid program offered. The event was the one hundred and seventh concert to be given by the institution and brought forth many interesting facts concerning the success of the conservatory, as well as of those fortunate enough to be placed under the guidance of Mauritz Leeffson and his very capable corps of teachers. As an indication of what this means, it may be stated that John Thompson, a pupil of the Leeffson-Hille Conservatory, won the Pennsylvania State prize for piano playing in open contest; Evelyn Tyson won the Stokowski medal; the gold medal offered by the Philadelphia Music Club was awarded in 1917, 1918 and 1919 to Dorothea Neebe,

Evelyn Tyson and Ruth Nathanson, respectively, while Lillian W. Bitner and Elizabeth J. Husted passed the State Board examinations in public school music supervision as set forth by the State of New Jersey.

At the recital in question, Clarence Kohlmann played Pierne's fantastic ballet with much assurance and fine understanding. Ruth Nathanson offered the waltz from "La Chauve Souris" (Strauss-Schuett), displaying commendable rhythmic feeling and delightful melodic intonation. Dorothea Neebe gave a group of three numbers, revealing splendid technique and thorough musicianship. Miss Tyson and Miss Neebe offered piano duos in the form of a waltz from Arensky and Saint-Saens' "Dance of Death." The playing was noteworthy for evenness of intonation and perfection of ensemble. Prof. Johan C. Van Hulsteyn, recently appointed head of the violin department, played a suite from Hutcheson and a number from Cordero with authoritative execution. Among others taking part in the program were Edith Minsky, William Baroni, Miss R. Renee Rigby, Gertrude Neebe, a quartet

unstinted and spontaneous applause that necessitated numerous recalls. Among the numbers sung by Miss Dolores were "O Bocca Dolorosa," by Sibella, and Tschakowsky's "Was I Not a Blade of Grass." The accompanying of William Heider, director of the South Broad Street Conservatory, was splendidly done. Leonard De Maria, violinist, proved himself an artist of distinction, while the piano work of Ruth Shufro was a source of much interest and keen enjoyment.

S. WESLEY SEARS IN SPLENDID ORGAN RECITAL

At St. James Methodist Episcopal Church, Germantown, on Sunday afternoon, June 1, S. Wesley Sears, eminent organist of St. James Protestant Episcopal Church, Philadelphia, gave what proved to be a rarely interesting and artistic recital. The appreciation which met the work of the master musician was strongly in evidence. The absolute control exercised by Mr. Sears over the magnificent new instrument was at all times in artistic balance with his splendid interpretative ability. Mr. Sears is vastly more than a player of the organ—he is an artist whose conception of the works at hand is built upon thorough musicianship and an understanding of shade, as well as color values, that immediately fixes the attention and results in a fascination of interest in addition to complete enjoyment.

Among the numbers listed for rendition on the occasion was a short choral improvisation, "Jesu, Hilf Siegen," by Elert, which simple though impressive selection was offered in a manner that brought forth much beauty of form and gracefulness of execution. Two movements from Handel's first organ concerto was next in order, the adagio finale being the division selected. Among other composers represented on the program were Reiff, Widor, Calkin and Svendsen. Two intermezzos, one from Szalit and the other by Callaerts, were contrasting in nature and afforded much pleasure. The final movement of Viern's first symphony for organ (the allegro vivace) brought the recital to a close. It was rendered with magnificent spirit and fire. The attacks were vigorous and, like the releases, denoted assured technical command.

G. M. W.

Vacation Plans of Friedberg Artists

Mario Laurenti is at present in Massachusetts, where he is scheduled to sing at a special concert. The end of the month he will be in New York for another appearance, after which he will leave for the New Jersey coast, where he will spend July and August preparing for his concert tour, which starts early in September and lasts until the beginning of the Metropolitan season.

Mabel Beddoe will be, as usual, at her summer home, Muskoka Lakes, Canada, but will have to interrupt her vacation to sing at a big summer concert in Ohio on July 26.

Dan Beddoe will divide his time between New York and Connecticut. Matja Niessen-Stone is summing at Quogue, L. I., N. Y. Paul Morenzo will teach in New York for part of the summer and spend the remainder of it on the New Jersey coast. Betty McKenna will stay in New York until July in order to appear at two important concerts and will then leave for Colorado. Neira Riegger is planning to spend her vacation in the Adirondacks. Alfred Kastner is in Babylon, L. I., N. Y. Edwin Hughes will remain in New York part of the summer teaching a large class of pupils; later on he will go to the mountains, Helen McCarthy expects to stay in New York for most of the summer and continue her studies.

New Series of New York Symphony Concerts

Arrangements have been made by the management of the Moorish Garden at 110th street and Riverside Drive, and the Van Kelson Stadium, at Fifty-seventh street and Eighth avenue, with Julius Hopp for a series of summer symphony concerts to be given at both places, prior to and following the motion picture performances. The first series takes place on these dates: June 24, 26 and 29, at the 110th street place, and on June 28, 30 and July 2 at the fifty-seventh street stadium. The concerts will be given at 8:15 and 9:45 and an orchestra of thirty-five musicians, under the directorship of Ira Jacobs, will participate. Buelah Beach, soprano, has been engaged by Mr. Hopp for four of the concerts, additional artists to be announced later.



Photo by Ira L. Hill.

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Metropolitan Opera Company

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—Los Angeles Express.

Concert Direction MUSIC LEAGUE OF AMERICA
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composed of Pauline Freithe, Elsie Butz, L. Wood and Dr. Charles Kauffeld, and a ladies' chorus of much merit. Frances Elliott Clark, president of the Philadelphia Music Teachers' Association, made the address to the graduates.

MAE HOTZ SINGS AT WITHERSPOON HALL

Before a large audience in Witherspoon Hall, the recent recital given by Mae Ebrey Hotz proved a splendid success. The soprano, as is ever the case, made a profound impression by the purity and utter freedom of her vocal work, so the acclaim with which her interpretations were met was worthy and fully justified by the splendor and finesse of the soloist's offerings. Campre's "Charming Butterfly" and "When Myra Sings," from Lehmann, were delightfully sung. The program was carefully planned and included songs by Handel, Schumann, Brahms, Rimsky-Korsakoff and Frank Bibb. Ellis Clark Hammond, the accompanist, was all sufficient. Mrs. Hotz was called upon to sing numerous encores, which, like the beauty of her entire list, proved a source of pronounced enjoyment.

MINA DOLORES SINGS IN GRIFFITH HALL

On Wednesday evening, May 28, Mina Dolores, well known soprano, sang before a large audience in Griffith Hall, the charm of her voice and interpretations winning

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1917-18—METROPOLITAN OPERA, NEW YORK

Arthur Rubinstein

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N. Y. COLLEGE OF MUSIC AND N. Y. AMERICAN CONSERVATORY OF MUSIC HOLD COMMENCEMENTS

Diplomas, Certificates, Testimonials Awarded—Carl Hein and August Fraemcke, Directors

Two institutions nearly a half century old, both under the direction of the same men, Carl Hein and August Fraemcke, which gave their annual commencement at Aeolian Hall, New York, June 20, are the New York College of Music and the New York American Conservatory of Music. These men, long friends, have been associated in musical work a life time, and the result is the building up of a clientele of large numbers, an attendance at their affiliated institutions which comes from all over the country, and other lands as well. Mexico, South America and the former Spanish islands off Florida are represented by students.

Eleven numbers made up the commencement program, sufficient to provide large variety, as follows: Violin and piano: sonata F major, op. 8 (Grieg), Luella Lindsay and Carl Oberbrunner; piano, "Rigoletto" paraphrase (Verdi-Liszt), Pearl Weinstein; soprano, aria from "Carmen" (Bizet), Olivia Ribstein Martin; harp ensemble, prelude, theme and dance (A. Francis Pinto), Viola T. Abrams, Anna Pinto, Agnes Ahman Golden, Verlincha A. Gilbert, Helen Meehan and Isabelle Ryan; piano, ballade, G minor (Chopin), David Gindin; cello, introduction, theme and variations (W. Ebann), Emil Borsody; vocal ensemble: "My Heart at Thy Sweet Voice" (Saint-Saëns), Rose Anerbach, Ruth Benz, Evelyn Bennett, Viola Blackwell, Marie G. Bighouse, Martha Delany, Priscilla Dobbs, Adeline Engel, Mrs. C. Franz, Helen Graze, Rose Gedaly, Katherine Kolb, Antoinette Meyer, Jeanette Mathieu, Olivia Ribstein Martin, Kathleen Nolan, Esther Ornstein, Josephine Torre, Ellen Wikander; harp, concerto (Zabel), Viola Taubert Abrams; piano, Hungarian rhapsody, No. 12 (Liszt), Martha A. M. Mahlenbrock; violin ensemble, Walther's prize song from "Die Meistersinger" (Wagner-Wilhelm), Lucie Alexander, Katherine Flick, Pauline Giller, Dorothea Johnson, Luella Lindsay, Alice La Roy, Adele Muys, Celia Nasi, Gabrielle Palir, Rose Ruttkay, Bertha Slabey, Elizabeth Toms, Harriet D. Walker, Walter Gerlufson, Andrew Haeseler, Gustav Hagenah, William Hulle, Adam Miltenberger, Jr., John Noge, Sidney Rotkowitz. Awarding of diplomas, certificates and testimonials, B. Russell Throckmorton.

Unusual playing and singing were heard, the harp numbers being somewhat in the nature of a novelty. Luella Lindsay, violinist, and Carl Oberbrunner, pianist, gave pleasure in their performance of the opening Grieg sonata. Pearl Weinstein is a fine young virtuosa; she played with big tone and brilliancy, and had to bow her acknowledgment to continuous applause. Olivia Ribstein Martin sang with opulent tone and real operatic style and was handed three bouquets by admirers. The harp ensemble, a work of importance by A. Francis Pinto, instructor of that instrument at the College of

Music, was heard with close attention; the six harps attracted special comment, their grouping and ensemble eliciting loud spoken praise. The graceful music made fine effect and brought the players great applause. David Gindin followed with a Chopin ballade, played in a manner which reflected great credit both on him and his teaching. It was distinctively different playing, having a spirit and originality all its own; prolonged applause followed. Emil Borsody played his teacher's (Ebann's) work on the cello with good tone and musical expression. The vocal ensemble which followed was indeed a novelty; "My Heart at Thy Sweet Voice," sung by two score female voices, produced admiring comments on all sides. There was a swing and breadth of tone of unlooked for

Ethel A. Clark, Norma Driscoll, Rebecca B. Goldstein, Florence Gwynne, Elizabeth Gendring, Olivia Ribstein Martin, Adele Muys, Florence Mulford, Marie Maraffino, Leslie Neville, Edith McConnell, Rafaela Perez, Blanche Powis, Mildred Pantley, Lilia Sanchez, Josephine Torre, Harriet D. Walker; testimonials—Marguerite Benedict, Alice Degenhardt, Katherine Fernandes, Elizabeth Grobel, Gustav Hagenah, Harriet M. Johnson, Etta Kronenberg, Hilda Llewellyn, Fannie E. Rosenblatt, Leonora Steinberg, Elma Stahl, Jennie E. Tresca; certificates: Supervisors of music in the public schools—Edna Dawson, Martha M. Delany, Priscilla Hortensia Dobbs, Anita Darling, Olga Fisher, Madeline K. Giller, Olivia Ribstein Martin, Everil M. Smith, Ruth Van Allen.

Mischa Elman

Next Season, 1919-20, Will Be
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proportions in the number. Miss Abrams showed high talent and well developed technic in Zabel's harp concerto; she is a promising young player. The Liszt rhapsody, played by Miss Mahlenbrock, brought that young lady tremendous applause, so well was it performed. Clearness of technic and musical temperament are combined in her playing, and she knows how to build a climax. The violin ensemble, the "Prize Song," was also a welcome novelty as played by two dozen capable violinists; it sounded fairly orchestral. Mr. Throckmorton, teacher of elocution, made the presentation of diplomas, certificates and testimonials when the following young people stepped forward and claimed the parchments which represented so many hours of practice: Diplomas—Adrienne Cheron, Elmira Eppe, Celia Wasserman; certificates—Marie G. Bighouse, Fanny Brilles, Sylvia Berwitz,

BONNET TO GIVE FOUR CONCERTS AT OCEAN GROVE AUDITORIUM

Famous Organist Will Soon Sail for France

Ocean Grove, N. J., June 16, 1919.—Joseph Bonnet, the great French organist, will appear in four recitals in the Ocean Grove Auditorium—July 3, 4, 5 and 6. Mr. Bonnet was originally scheduled for three concerts, but owing to the great demand and the popularity of this organist, he was persuaded to play four, the final one being the last this season, as he sails for France on July 7. Mr. Bonnet has been in this country two years, appearing in concert and recital in nearly all of the large cities since he received his discharge from the French army. He had intended sailing for Paris at the end of this month, but has been induced to give the four concerts on the great organ in the shore auditorium before he departs. The concerts will be under the direction of Joseph A. Fuerstman, of Newark, N. J., who entered the managerial ranks last season by giving a series of Sunday concerts in Newark. The concerts employed some of the greatest artists of the American operatic and concert stage. It is understood that he has already contracted for the appearance of Galli-Curci, McCormack, Heifetz and Boston Symphony Orchestra for his next season's offerings in Newark. M. F.

McCormack Records "When You

Look in the Heart of a Rose"

John McCormack has recently made a record of Florence Methven's "When You Look in the Heart of a Rose." Mr. McCormack sings this delightful melody ballad with exquisite sentiment and his voice has not been surpassed in sweetness in any of his other numerous records. The record is bound to become a "big" John McCormack seller.

Charles Hackett Back in America

Charles Hackett, the Metropolitan tenor, arrived back in New York, Monday, June 23, after a flying trip to Europe. He was accompanied by Mrs. Hackett, and they brought back with them their little daughter. Mr. and Mrs. Hackett and their family will spend the summer at Belmar, N. J.

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SOPRANO

NEW YORK PHILHARMONIC, January 22nd
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Rosalie Miller, graceful, charming and smiling, sang "Il est doux," from Massenet's "Herodiade," superbly. Her voice, which succeeds in being lyric and dramatic at the same time, was rich, full of warmth and alluring mystery. After her triumphant crystal-clear high notes at the climax of the song her captivated audience released itself from the spell she wove to burst into a tumult of spontaneous applause.—*New York Mail*.

METROPOLITAN OPERA HOUSE CONCERT, January 26th

Miss Miller sang Massenet's "Il est doux," from "Herodiade," most

admirably, with fluent and incisive style, clear diction, and a tone of warmth and sufficient power.—*New York Tribune*.

Rosalie Miller, a newcomer at the Metropolitan Opera concerts and by way of becoming a member of the cast, made an instantaneous and enduring impression upon the audience there last evening with her fresh and finely trained soprano and the graciously dramatic style with which she sang the "Il est doux" aria from "Herodiade." She emphasized her notable success in this introductory by her later singing of a lyric group of four engaging songs by Wolf-Ferrari, Marchesi, Purcell, and Quilter, the latter "Song of the Blackbird," disclosing many lovely coloratura surprises.—*New York Telegraph*.

Tour 1919-20 Booking

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JUNE 26, 1919 No. 2048

The City of Metz has decided to establish a municipal conservatory of music.

The Opéra-Comique, Paris, is considering the revival of the operas of the late Camille Erlanger.

The French dramatic and operatic artists have voted to affiliate themselves with the French National Federation of Labor.

Saint-Saëns' opera, "Hélène," which has been played at Monte Carlo and at the Opéra-Comique in Paris, will soon be put on at the Paris Opera.

All the jars and discords in a musician's life occur during the first hundred years of it. The second century is always harmonious and peaceful. Cheer up!

Frederick Vanderpool suggests that Johann Strauss really established himself as the father of jazz music when he wrote that famous waltz of his—"The Danube Blues."

Among the novelties which the Berkshire String Quartet will produce at the Berkshire Chamber Music Festival next September at Pittsfield, Mass., is the new string quartet in E minor by Sir Edward Elgar. This will be its first hearing in America.

Only three composers competed this year for the annual McCormick opera prize of 20,000 lire, awarded in Italy each year through Cleofonte Campanini, to young Italian composers, the prize winning opera being produced at his own theater the Reinach, in Parma, Italy. The decision in this year's contest will be announced shortly.

Los Angeles is out with the bulletin that the city is to have a new symphony orchestra, subventioned with a \$100,000 basic guarantee fund pledged by William A. Clark, Jr., son of former Senator Clark, of Montana. Henry Schoenefeld, the California composer, will be the conductor, and L. E. Behymer, the manager. Other Los Angeles persons of wealth are expected to add to the original \$100,000, especially as a number of them have resigned from the directorate guarantor list of the regular Los Angeles Orchestra, of which Adolph Tandler is the leader. It is to be hoped that the new arrangement will settle definitely for Los Angeles the much agitated orchestral question in that city. Mr. Tandler did much useful work in keeping the symphonic spirit alive there and the most recent of his concerts was perhaps also the most successful artistically to judge by the very flattering press notices and the reported enthusiasm of the audience. He

has many ardent supporters in Los Angeles and a number of them doubtless will not be willing to see him and his organization superseded. However, there is not room for two orchestras in Los Angeles.

The New York Symphony Orchestra is going to romp about all over western Europe next year according to the latest news. Besides playing in Paris in May and in London in June it will go to Italy and also perform at the famous Dutch bathing resort, Scheveningen.

The most effective sort of propaganda for American music is an unsolicited and untrumpeted performance of American works such as that which Henry Wagemans, violinist, and George Lauweryns recently gave at the Monte Carlo concerts of the Albert Spalding suite for violin and piano. The work was enthusiastically received by the audience.

The Honorable Philip Berolzheimer, chamberlain of the City of New York, is again this year showing his practical interest in music, and especially in organ playing—being himself an accomplished organist—by offering six scholarships through Dr. William C. Carl's Guilman Organ School. The competition for the scholarships takes place on October 3 and entries may be made up to October 1. The offer of these scholarships, which have been donated by Mr. Berolzheimer for the last four years, has resulted in the development of a great deal of splendid organ talent which would otherwise have lain dormant, owing to a lack of sufficient means to pay for study. The total number of Berolzheimer scholarships at the Guilman Organ School up to the present has been twenty-two. Many of the students are still pursuing their work at the school and a number of graduates are already occupying important positions.

If the band at Camp Dix goes up in airplanes to make music, what music should it play? Bandman Chester Baldwin, of Iowa, is reported to have treated his hearers a thousand feet below him with a cornet solo, "There Is Music in the Air." No doubt many another obvious humorist suggested "O for the Wings of a Dove," "Flee as a Bird," "The Heavens Are Telling." We refrain from making suggestions. We cannot see any musical advantage in having the band on a floating bandstand far away from the audience. Of course, if the band is a poor one the sooner it flies out of hearing the better. When the chords are out of tune we are glad when many of the chords are lost. How would the ride of the Valkyries sound from the clouds? Not at all as well as in an opera house with enclosing walls to save its power. We know perfectly well in advance that band performances on airplanes are doomed to failure as soon as the novelty of the thing wears off. An audience might as well be expected to sit on the shore and listen to the band on a destroyer out at sea. Probably the airplane motor makes more noise than the destroyer. Coming back to earth will test the sustained legato of the average band. Only the best of players can phrase correctly when the flying bandstand bumps on a plowed field and skids on wet clay. The problem at the aviation field at Camp Dix must be: How can Dixie land without disaster?

It is good news to learn that Leopold Godowsky, the superpianist, has been engaged for a five weeks' tour in England next winter, as announced on another page of the MUSICAL COURIER. Also it is cheering that his management speaks of the financial conditions of the tour as the most favorable ever made for an instrumentalist in England. This shows that musical affairs are beginning to right themselves abroad, and it proves, furthermore, that England's money stringency is not as urgent as reported, or at least that it is not affecting the field of musical entertainment. England will hear remarkable demonstrations of pianism when it encounters the new Godowsky, for the latest phases of his art again have taken him in advance of his own former unique development. Recent accounts from California, where he has been playing Chopin, mention tonal and technical aspects which the competent local critics describe as novel in the Godowsky list of achievements. He is an artist who never stands still no matter how unsurpassable his accomplishments seem to be at any one time of his wonderful career. The English tour is to take place after the completion of the famous Godowsky Master Classes on the Pacific Coast and a recital series of fifteen dates in the Northwest and western Canada and eight in California. Returning to America from abroad in February, Godowsky will make numerous

appearances in the East and Middle West and a special New England tour of twenty concerts. Altogether the coming season is to mark possibly the busiest and most brilliant year in the luminous travels and triumphs of the phenomenal Leopold Godowsky.

News come from Zurich that Lillian Blauvelt, the American soprano, who has not been active in her profession for some years past, has just created the leading role in a Slavic opera, "Xsenia," at the City Theater there. The music is by Alexander Lavine, at one time conductor for the Montreal Opera.

Nina Morgana, whose art won such good opinions from public and press alike during her concert tour with Caruso this spring, will, so the MUSICAL COURIER learns, sing Ophelia to the Hamlet of Titta Ruffo with the Chicago Opera next season. This is an impressive and well deserved recognition of the splendid work of the young soprano.

Speaking of unemployment, why do not some of our boys who are coming back from "over there" and finding nothing to do, take up composition in a serious way? With the newly organized American Composers' Fund Committee hustling around to find money to support them, and the equally newly organized Society for the Publication of American Music waiting to publish their works, it seems like a fruitful and unexploited field.

St. Louis is taking the National Conservatory movement very seriously and already is planning to lobby in Congress and the Senate with a view to having one of the Government branch music schools in that city, should the proposed bill go through. The measure provides for various sectional conservatories with central control from Washington. The location of St. Louis is an ideal one, and its musical atmosphere is metropolitan enough to warrant its selection as one of the cities to be favored in the National Conservatory chain.

On Empire Day, Saturday, May 24, Dr. Charles Harris conducted a real community sing in Hyde Park, London. He had no less than 10,000 persons in his chorus and the crowd which assembled to hear the music was estimated at 250,000 people. Incidentally, the Royal family, including Queen Dowager Alexandra, was present. The massed bands of the Guards accompanied the chorus, which sang, among other things, the "Soldiers' Chorus" from "Faust." The great crowd itself joined heartily in the singing of the chorus of "Hail Britannia." The program will be repeated on Peace Day.

This is from the London Musical News: "The Royal College of Music Patron's Fund announces a series of orchestra rehearsals in the autumn, at which works by British composers will be performed, thus affording the composers an opportunity to hear their works played by a first-rate professional orchestra, and affording to the public, the critics, and students of music the opportunity of acquainting themselves at first hand with what is being done in this country in the way of British composition. It is proposed to hold ten rehearsals in a year, and it is hoped that in this period some forty to fifty works will be rehearsed. The first year's rehearsals will be held in the concert hall of the Royal College of Music. Regulations and other information can be obtained on application to the registrar, Royal College of Music." This seems to be a long step toward the solution of the problem of the presentation of new works by native composers. It would be interesting to have a little fuller information as to whether another rehearsal is to precede these so-called "rehearsals," which in reality appear to be concerts; whether or not admission is to be charged; what orchestra will play the works and who is to conduct them, etc.? Presumably it will be the orchestra of the Royal College of Music. Something similar in New York would do a great deal for American composers, for without doubt these rehearsals will bring to light some excellent works worthy of a place in the regular repertory; but with the prices paid orchestral musicians nowadays, it would seem almost hopeless to expect anything of that sort to be organized on this side of the water, since off hand, we can recall no musical institution with an unpaid or students' orchestra sufficiently advanced to undertake such a work.

VARIATIONS

By the Editor-in-Chief.

The Songs of Summer

There is no good reason why American summer resorts do not all have municipal concerts in the manner of European places of the same kind. The old days at Manhattan and Brighton beaches, with concerts led by Seidl, Sousa, and others, made those spots the mecca for thousands of visitors from New York. When Long Beach was opened it started bravely with a series of Nahan Franko concerts. Why were they abandoned? Although Long Beach attracts throngs of tourists, the only music they get there is "jazz" and "rag" at the cafés and dance rooms. Even Coney Island should have orchestral concerts of a semi-popular character. If all the resorts started such musical activity, their aesthetic atmosphere would be elevated and the many workless orchestral players would be benefited immeasurably during the unprofitable summer.

It is well that the Stadium is to supply our city proper with fine orchestral concerts, and that Columbia University gives us excellent band entertainments. Summer is essentially the time of music and it is absurd to try to crowd nearly all of it into the winter.

As an example of what may be done by municipal orchestras at resorts, there is Dan Godfrey and his symphonic body at Bournemouth, England. Last season he played 214 orchestral works, 54 by British composers, and of the 25 scores given for the first time, 17 were by native writers. Their names: Boughton, Burton, Butterworth, Sylvia Carmine, Howard Carr, Coningsby Clarke, Corder, Cowen, Walford Davies, Elgar, Farjen, Finden, Fletcher, Fogg, Folville, Foulds, Gardiner, German, Grainger, Harty, Hervey, Higgs, Holbrooke Howells, King-Hall, Lehmann, Mackenzie, O'Brien, Perry, Powell, Quilter, Reed, Rootham, Stanford, Sullivan, Taylor, Thomas, Hutchison, Trowell, Haydn Wood, A. H. Wood.

The Bournemouth Orchestra has fifty players, and altogether 31 symphony and 29 Monday special concerts were given in six months or so.

Beelzebub's Babblings

Dear Musical Malaria:

You have not heard from me for some time, because I was very busy advising our nation's chief counsellors, even though they do not seem to be aware of the fact. I wrote to the Senate, to Congress, and to President Wilson, but I'm sure my letters miscarried, for I have had no answer. I pointed out to them how necessary it is for America to have a National Conservatory and a Ministry of Fine Arts. It is even more necessary to have the Ministry than the Conservatory. And, of course, the most important thing of all, is to have a Minister of Fine Arts to run the Ministry. Ah, but there is the rub! Who is to be the Minister? Who so learned, catholic, experienced, subtle, shrewd, sympathetic, fair, celebrated, authoritative, trusted, resourceful, impressive, persuasive, tactful, firm, farseeing, practical, artistic, ministerial, to hold such an exalted position? Who, indeed? It should be the first duty of our Government to find that individual at the earliest possible moment, and to force him to accept the appointment—but far be it from me to influence the great executives of the United States.

By the bye, New York has the most kindly and able music critics in the world. They always treat the artists with justice and they are eminently sincere and unprejudiced. I read with respect and admiration everything they write and I believe warmly in the infallibility of their pronouncements. Of course some of the critics are better than the others. The better ones are those who mention my paper, Musical Malaria, in their daily columns occasionally, and who speak to me as an equal when I visit the Metropolitan and tell them in the lobbies how De Vivo used to run his opera company in 1837, when I used my first deadhead ticket. I love to tell the dear boys who write for the dailies, my rare stock of anecdotes about Patti, Gerster, Malibran, Grisi, and all the other singing celebrities whom I knew personally. Of course the boys don't laugh at my funny stories, and I know full well that they are jealous of me because I am a great musical editor. However, I love the dear, good chaps just the same, and I shall keep on praising them in my paper so as to shame them into quoting me once in a while.

To come back to the question of the National Conservatory. There should be no politics in it. The Government should select for the job of Minister the man best fitted for the work. He should be a man who looks and acts the part, one who would lend dignity to State occasions and wear slouch hat and frock coat like a true statesman. The Minister should not be a young man. In fact, he should be an old man, settled in his ways, sure of himself. By no means should he be a musician. The less he knows about music, the better, so that he would not be self-opinionated and arbitrary in his decisions. Of course he should be able to speak on public occasions, to mix his addresses with wisdom and wit. He should have journalistic inclinations so as to be able to handle newspaper men and to direct publicity. He should—but there, in my enthusiasm for the National Conservatory I positively must not influence President Wilson in any of his decisions regarding the great undertaking.

Speaking of politics, the European situation should be closely studied by musicians, so that they may be in a position to take advantage of the coming changes which will affect music materially. The whole nature and character of music face drastic revolution. The mental aspect of composers and teachers is bound to be different. Think, think, brothers and sisters, how different everything is bound to be. The cause being changed, the effect must follow. Can't you see how the world will approach music? Can't you see how you must approximate yourself to the new order of things? Can't you foretell the subtle psychological transformation? Can't you see why all this is bound to happen? I hope you can see it, because I can't. Somebody told me about it, but I've forgotten. If I can remember it when I write you again, I'll mention it.

Moving picture music is another great development. You must go into it deeply, as I have been doing recently, to understand what this new departure means to the beautiful tonal art which we all love so dearly. The other evening I went to see a moving picture. It was a lovely picture with a sweet idea and a profound moral. However, I was interested particularly in the music. First the orchestra played an overture called "Jubel" by Weber. At least that is what the program said, and I had a quiet laugh all to myself, for I know that the spelling should be Jubal and that Weber never wrote anything without the collaboration of his famous partner Fields. Knowing what I did, I understood why the overture was so merry. Well, it was wonderful how much the audience enjoyed the second selection, a really high class selection by Potpourri. He is a very melodious writer and here and there I recognized his strains clearly. One of them sounded like some opera I've heard often, but then, even the greatest composers sometimes copied one another. Finally came the music that illustrated the picture and words fail me when I try to tell you how remarkably the orchestra caught the idea of the film. The players seemed to guess what was coming and hit on the appropriate tune every time. How they all guessed the same piece at the same instant baffled me completely. For instance, when the picture was sad they played sorrowfully, and when it was joyous they played happily. The effect was almost lifelike. And then, when the policeman chased Charlie Chaplin, the violins played little runs up and down, very fast. At the exact moment—perhaps a second later, to be exact—when Chaplin fell and sat on a custard pie, the drum played a loud chord and I had to laugh outright. In the feature picture a funny thing happened. There was a very pathetic episode and Theda Bara was acting her best to slow music. A young man near me whispered "That's from 'Thais.'" The poor fool was crazy, for the piece was "Meditation" which they always play in the restaurants.

A final word on the subject of the National Conservatory and the Minister of Fine Arts. When the President gets ready to make his selection I would like him to know that a certain patriot stands ready to accept the portfolio, one who combines within himself all the desirable qualities of character, heart, and mind, one who could grace the Presidential Cabinet and give advice on all the subjects that come up for discussion there, one who would be willing to accept a modest salary (say

\$25,000, or so), give up his New York work, stop telling the American villagers that they are free and independent musically, and I would also put Wilson's picture on the front page of my Musical Malaria and charge him nothing, and—dear, dear, I'm afraid I've let the cat out of the bag and practically forced the President to call me for the high honor—unless he is envious of my remarkable abilities and fears me as a possibility for the next Presidential nomination, says
Your
BEELZEBUB.

The Master Mind

A concert manager is the silk hatted person who stands at the lobby rail just before the recital begins and makes a face like Ivan the Terrible whenever a mere human approaches him and begins any of these speeches:

"I am a student of music and I'd like"—
"I'm a friend of"—
"Could you oblige me with"—
"My brother is a piano tuner"—
"I remember when"—
"I wrote for tickets but my letter"—
"I'm a member of"—
"I'm the leading teacher here and"—
"I've always admired"—
"I just wish to convince myself"—
"I'm a clergyman and I thought"—
"I had \$2 in my purse for a ticket, but"—
"Are you the manager? Well, I"—
"They tell me you're very kind-hearted"—
"I have three friends with me"—
"Is the house full?"
"I represent the Y. M. C. A. Bulletin"—

Variationettes

State music teachers' conventions are the most important step—if they but knew it—toward the attainment of a National Conservatory, standardization, licensing of instructors, and municipal support of music.

We shall live to see the day when an American manager of the Metropolitan will engage several foreign artists for that institution and be praised for his impartiality and broadmindedness.

The Indian and the negro started as savages, but musically the negro forged far ahead of his red brother. What is the answer? Personally, we like Indian music, but think that the negro examples easily have the bigger future. Rhythm was the outstanding characteristic of primitive Indian music and yet the negro has developed infinitely more complex, resourceful, and interesting rhythms. Also, he has kept his ear cocked for the tonal hues and harmonic combinations of the white man's tunes, especially where they copy the Oriental color, sequences, and atmosphere. Altogether, the cullud pussons bear watching in the melodious art, as Dvorák pointed out to our native musicians long ago.

The Germans having sunk their interned warships, now might scuttle also a few of their musical dreadnaughts and let them disappear forever—like "Parsifal," "Heldenleben," "Magic Flute" (saving a few concert excerpts), some of the Wolf songs, the "Alpine" symphony, several of Beethoven's, and at least a dozen each of the Schubert and Schumann songs.

What ails our operatic impresarios? The moving picture houses are discovering all the new greatest tenors in the world.

The great love music of the world should have been written by women, for they know love. Men merely guess at it.

Enrico Scognamiglio, who plays the cello for pleasure when he is not battling with Wall Street for profit, has returned from Battle Creek, Mich., where he went to reduce some superfluous weight. He looks so slim now that we asked him: "How did you lose all that weight?" Sly Scognamiglio answered: "I attended all the music festivals near Battle Creek."

Now that we drive a car we shall change some of our critical terminology and speak hereafter of pianists who first, second and high speed, and are

skillful or faulty in throwing in the clutch and treading the accelerator.

Peter—"I'm an organist."
Piper—"Why?"

The summary of Galli-Curci's third American season, as given out by Charles L. Wagner, her manager, must be consoling to those wisecracks who predicted that her popularity in this country would not outlast one winter.

To the current list of South America's chief exports, add pianists.

One may be Irish and yet Bohemian; but can one be a contralto and yet a soprano?

Now that Philadelphia has Stokowski she intends to keep him.

We wonder what most of the French musicians who come here to civilize America in music, think of this country after they have experienced our orchestras, the Metropolitan and Chicago Operas, the Flonzaley Quartet, listened to a week of recitals in any of our very large cities, and studied the kind of programs which American audiences demand and listen to with rapt attention. And then do the Gallic reformers and propagandists remember their dear Paris, where the Grand Opera hardly ever changes its repertory, where hissings and cat calls are indulged in at symphony concerts, where recitals by the great artists nearly always are empty, where one may write a criticism of one's own concert and insert it as a regular article in any Paris daily paper by paying so much per line, and where the auditors think nothing of shouting "Bravo," or "Good," or "Excellent" at the second any particular bit of phrasing or technic or dynamics happens to meet their fancy? Perhaps we are not so benighted after all in this prosaic and dollar loving land.

Once we knew a dentist who had a diploma from a dental college but was a very poor dentist. Another time we knew a pianist who had a diploma from a musical college but played a splendid game of auction bridge. Not that either case proved anything, however.

Diplomas have their uses nevertheless. We had one from the Bayonne, N. J., Athletic Club and when we were studying music abroad we used it as an American passport in a little Harz Mountain village where we were arrested while on a sight-seeing hike, for picking three cherries from an orchard that belonged to one of the Kaiser's castles. The "passport" insured our freedom but we were fined one mark for each cherry we stole. (We have a good mind to ask the American peace delegates to slip a claim for the amount into Germany's reparation bill.)

Last Sunday was the longest day in the year but next Sunday will seem even longer, says Arnold Volpe, as it marks the day before the opening of his Stadium concerts.

Frank Reicher, the film director, tells us that there is a companion piece to our recent anecdote about Joe Weber and the tarantella. Siegmund Lautenburg, who ran the Residenz Theater in Berlin many years ago, was watching the setting of a scene when he exclaimed: "Ha, I have an idea. The picture would be vastly improved if we had a couple of polar bear rugs on the floor. Hans, get those two polar bear rugs from the property room." Hans answered, "We have only one polar bear rug, Herr Lautenburg." "We have two." "I beg your pardon, sir, but there's only one." "How dare you contradict me?" yelled L.; "I say there are two. I bought them myself a month ago, a white one and a brown one."

"Tannhäuser," once a well known opera which used to be given frequently in America, was heard in Manchester, England, on May 24, and according to the local correspondent of the London Musical Standard, "drew a tremendous audience." The

same chronicler reports a May 29 "Tristan" and speaks of its dignity, beauty, pathos, passion.

"In a recent book on music we find Berlioz described as a stormy petrel. Can the authoress have been thinking of Blieriot?"—London Musical News.

With all due respect to the Los Angeles Times, why not substitute the symphony hall for the saloon?

The secret is out at last. Many of us who have wondered at the meaning of those expressive words, "Tra la la," so often met with in song and story, now learn that the phrase is of druidical origin (Keltic) and means "Hail, early day." At least that's what Brewer's "Reader's Handbook" says. Now for the meaning of "fol de rol" and "fal la la," to say nothing of "yeo heave ho" and "ho jo to ho."

The answers to our great operatic puzzle continue to pour in but we regret to say that they are arriving too late. The prize was awarded to the Misses Seydel, Tiefenbronner, Darling, and Bingel, all of whose correct solutions arrived simultaneously immediately after the publication of the MUSICAL COURIER of June 12.

Alexander Lambert writes: "What a coincidence. You mention the Brassin nocturne and I have just made a record of it for the Duo-Art. We must have been thinking of it at the same time."

There are certain rules of politeness and phone etiquette which are too often neglected. When a person is called to the phone and then told on the other end, "Just a minute, please," and the wait is longer than several seconds, the act is clearly an imposition, particularly on the time of one who is busy. We intend hereafter to hang up the receiver in such cases, without waiting to hear the message.

The London Musical Times is seventy-five years old. We congratulate our contemporary, and hope that before it reaches its 100th year it will stop saying "technique" when it means "technic."

Efrem Zimbalist's tempi did not please Magistrate House. He fined the violinist \$25 last week for speeding his car on Seventh avenue at twenty-seven miles an hour.

Americans, take notice. The new English tenor, Tom Burke, was billed in London not long ago as "Signor Tommaso Burke." He objected, and declared: "I am Tom Burke, and I don't want any fancy titles."

To the Germans the dove of peace looks more like one of the foreboding ravens from "Götterdämmerung."

We are forming an I. W. W. of our own, the I. W. W. standing of course for "I Want Wagner." Will you join?

LEONARD LIEBLING.

"Irish 'Pig Farmer' Hailed as a Caruso," says a New York Evening Globe headline very elegantly. The pig farmer is Thomas Burke, who made a big hit the other night at Covent Garden (London) in "Bohème."

Now that peace has come, a new fear arises. All over the land pens are scratching in the hands of composerlets who are writing hymns of delight, anthems of celebration, and the like. Why not let peace be its own joy, without the beclouding influence of a lot of bad music?

Practical help in charitable work is the kind which Mischa Elman gave in playing at the Brooklyn Academy last Sunday for the benefit of the Jewish Israel Hospital. Over \$10,000 was paid for admissions to hear him play and the audience contributed well over \$20,000 in donations, so that the total raised through Elman's initiative was nearly \$40,000. The directors of the hospital expressed their appreciation through a speech and the presentation of a pearl scarf pin.

MUSICAL FICTION

Zoe Beckley has written a verbal fantasia in the Evening World on music. It happened on June 4. "Music imagery is a new art," says Z. B. at the beginning of the fantasia. Is it? What were Strauss' tone poems, and Saint-Saëns' tone poems before Strauss, and Liszt's tone poems before Saint-Saëns? What were Wagner's music dramas, and Berlioz's symphonic works before Wagner? What were Grieg's tone pictures for "Peer Gynt," and Handel's descriptive choruses in "Israel in Egypt"? We hate to dash the cold water of criticism over the warm glow of Z. B.'s heartfelt fantasia and we shall content ourselves by quoting a few passages without comment:

The reason a song like "The Long, Long Trail" is beloved by everybody is because it makes a picture in your mind. . . . Clementi's sonatinas became all gay with fairies, goblins and the doings of giants and super-knights. When she grew older, love tales got intertwined with Chopin's preludes and Moszkowski's waltzes, so that they were almost as good as "Keep the Home Fires Burning" and "Where Do We Go From Here, Boys" . . . She sped to the piano and rippled off the opening bars of a Zelienski gavotte. . . . Yes, I saw it all. I wouldn't have enjoyed "Over There" more. . . . She could make a popular song out of a Grieg concerto . . . this actual magic in the case of Beethoven's sonata apasionata. . . . I know of nothing more bursting with love than the opening bars of Chopin's B flat scherzo. . . .

Having quoted, we now comment. First, let us confess that we are unacquainted with Chopin's B flat scherzo. It does not exist in any volume of Chopin's works we have ever met with. And what is the case of Beethoven's sonata "Apasionata," more generally known to musicians as appassionata? Up to the present we were not aware it had a case. Sir Arthur Quiller-Couch, in the Jargon chapter of his book "On the Art of Writing," quotes an official report, which was:

"In the case of John Jenkins, deceased, the coffin provided was of the usual character."

Part of his comment is that "actually John Jenkins never had more than one case, and that was the coffin." No doubt Beethoven's sonatas individually and collectively have had many cases, but they were the well known music cases in which the sonatas were carried. So far as we know, Grieg wrote but one concerto, and consequently we got a little jar when we read of "a Grieg concerto." Since when have those formerly square cut and jumpy gavottes taken to rippling? We did our best to keep the home fires burning notwithstanding the outrageous price of coal, but Chopin's polonaise in D minor, which is mentioned at the beginning of Z. B.'s fantasia, puzzled us as much as it will our readers. Some of the rash ones may declare that there is no Chopin polonaise in D minor. There is one, however, although it is never played because it is an early work found among Chopin's papers after death. If Z. B. had only taken the precaution of saying Chopin's polonaise in A minor all would have been well.

Why not write a musical novel? Why waste so much good fiction in the prosy columns of a daily newspaper? Surely the average editorial will supply that long felt want.

Picture the lover gazing through the night at a forbidden balcony while the tender orchestrations of Grieg's Spanish symphony float from the open window. For she is there, bathed in the mellow light of a thousand candles, soothed at times by the minor cadences of a complaining cornet, and driven almost mad by the harmonious blending of the bassoon's gavot. How she longs to fly from the hated ballroom and its blare of noisy flutes! If she could but soar on one of the chromatic trills of the exquisite oboe and walk with her adoring lover in the moonlight, hearing far off as in a dream the dying strains of Handel's mazurka. But, no; she must dance on and on, mechanically keeping step to syncopated bars that lacerate her very soul, hearing but not heeding the undertones and whispers of lovers to whom she and Mendelssohn's divine Valse Boston are as reality and essence. And the case of her lover is as bad as her own. In any case, in fact, the present high cost of paper and printer's ink is enough to cut short our piteous musical novel. But does not this little fragment read for all the world like the music imagery of Sousa's anthem in A furnished flat?

FEW GERMAN MUSICIANS

Once upon a time there was a German writer who praised England and France, but went for his own country with hammer and tongs. His name is not given in the quotation published in Southey's extracts from Hawkin's "History of Music." This German who was pro-Ally, so to speak, said:

"Every man lives after his own humor; neither are all men governed by the same laws; and diverse nations have diverse fashions, and differ in habit, diet, studies, speech, and song. Hence it is that the English do carol; the French sing; the Spaniards weep; the Italians which dwell about the coasts of Janua caper with their voices, the others bark; but the Germans, which I am ashamed to utter, do howl like wolves. Now because it is better to break friendship than to determine anything against truth, I am forced by truth to say that which the love of my country forbids me to publish. Germany nourisheth many cantors, but few musicians. For very few, excepting those which are or have been in the chapels of princes, do truly know the art of singing."

Germany is not our country and we have distinct recollections of a recent war in which our land very greatly helped to revise Germany's peculiar code of international morality. But we are forced by truth to say that Germany has produced the world's greatest musicians. The old writer from whom Hawkins quotes must have belonged to the opposite of that class of country pupils who say they are going to town for lessons "in music and vocal."

Thus saith Sir John Hawkins in his historie of musick:

"Let a singer take heed lest he begin too loud, braying like an asse; or when he hath begun

with an uneven height, disgrace the song. For God is not pleased with loud cries, but with lovely sounds; it is not, saith our Erasmus, the noyse of the lips, but the ardent desire of the heart, which like the loudest voyce doth pierce God's eares. Moses spake not, yet heard these words, 'Why dost thou cry unto me?' But why the Saxons, and those that dwell upon the Balticke coast, should so delight in such clamouring, there is no reason, but either because they have a deafe god, or because they thinke he is gone to the south side of heaven, and therefore cannot so easily heare both the easterlings and the southerlings."

We wot naught of southerlings or of easterlings, but it hath grieved us times without number to heare a lusty lout raise up his voyce in sounds too near unto the braying of an asse to comfort us in tribulation and banish our ill humour. Let Saxons clamour with those that dwell upon the Balticke coast, if such there be, but let no clamourers come nigh unto us while we toil to benefit our arte and write like Shakespeare, or perchance the booke of Job. It was a 'appy thought of 'Awkins to call a 'alt on the 'orrible 'owlings of loud singers. We 'old with 'im.

Boris Godunoff was the man who founded the city of Smolensk, where Napoleon first came to grief and started on his downward career. Of course, we do not pretend that Boris laid the foundations of Russia's outpost town for the mere vanity of getting his name tacked onto an opera. He could have had no idea of the operatic glory that was in store for him. To the average musical amateur, however, we believe that "Tancredi," "Boris Godunoff," "Faust," are only names of operas.

I SEE THAT—

McCormack has received his final citizenship papers. Albert Spalding is home from Italy. The American Institute of Applied Music is conducting a summer session of six weeks. Harold Bauer is one of the best program builders among the pianists. Mme. Davies gave a farewell reception for Ivor Novello, who sailed for England June 14. Julius William Meyer will be at Sunapee, N. H., for two months. Marie Stone Langston has been re-engaged for Wassili Leps' Willow Grove season. Alfred Metzger considers Cecil Fanning the "finest American male concert singer." Carl Beutel presented a talented boy pianist in recital. The War Office has decided to keep the Pershing Band intact. The new office address of the Guilman Organ School is 17 East Eleventh street, New York City. Clara Novello Davies discusses singing as a social force. The Norfolk, Conn., Festival has been abandoned. Sigmund Spaeth returns from Y. M. C. A. work and is a member of the editorial staff of the N. Y. Times. Guido Caselotti will teach all summer. Minnie Tracey's artist class contains many excellent voices. Arthur Hackett goes to Paris in September and later to Scandinavian countries, returning to America for the 1920-21 season. Dr. A. M. Weiss discusses enunciation from a dental standpoint. Mischa Elman gave a concert for the benefit of the Israel Hospital of Brooklyn. Efrem Zimbalist was fined \$25 for speeding. Rosa Ponselle will take part in the pageant at the City College Stadium on July 4. Marie Zendt will be at Wilmette, Ill., during July and August. Florence Macbeth will invade Canada with the Central Concert Company. L. E. Behymer has original ideas on musical management. M. M. Hansford starts a new department on "Music and the Motion Picture." Elias Breeskin will be one of the soloists at the Stadium concerts. John Hand has been booked for a Portland, Ore., concert next season. Stella De Mente was the youngest foreign debutante who ever appeared in Italy. The guarantors of the Stadium concerts intend them to become a permanent summer musical feature. Frida Benneche will marry Erick A. Beck. Renato Zanelli is to be the Metropolitan's first South American singer. Edgar H. Sherwood is dead. Henry Schoenfeld is to be the director of the new Los Angeles orchestra. Victoria Boshko has been engaged for a Stadium concert. According to Richard G. Herndon, Chevillard and Pierne are to visit America. Beginning in December, Joseph Bonnet will make a trans-continental tour giving organ recitals. The Philadelphia Tuesday Musical Club offered fifteen programs of merit during the season. William Clark, Jr., pledged \$100,000 for the organization of a new orchestra in Los Angeles. Leo Feist, Inc., has opened attractive new professional studios at 711 Seventh avenue, New York. The Kansas City Conservatory's commencement was a "big event." Edgar Schofield is engaged for the Boston Handel and Haydn Society's presentation of "The Messiah." Titta Ruffo arrived in New York from Mexico last week. The Berkshire String Quartet will give Elgar's new quartet its first hearing in America. Godowsky has been engaged for a five weeks' tour in England next winter. The city of Metz is to establish a municipal conservatory of music. St. Louis wishes to be one of the districts where a National Conservatory of Music is established. Antonio Scotti is very much pleased with his all-American opera company. Lada is to visualize Skilton's Indian dances at the Peterboro Festival. Thomas Burke is the sensation of the London opera season. Dr. William C. Carl is to have a new Skinner organ of ninety stops at his New York church. Morgan Kingdon has been re-engaged at the Metropolitan for the third season. Fay Foster is recovering from an operation. Lillian Blauvelt created the leading role in "Xenia" in Zurich. Voice trials for admission to the chorus school of the Metropolitan will continue to the end of June. Philip Berolzheimer offers six scholarships through Dr. Carl's Guilman Organ School. Charles Hackett is back from a flying trip to Europe. Nina Morgana will sing Ophelia with the Chicago Opera next season. George Fergusson is coming to America. The Galli-Curci divorce suit has been postponed. Joseph Bonnet will give four concerts at the Ocean Grove Auditorium. N. Y. College of Music and N. Y. American Conservatory of Music held commencements. The infant son of Mr. and Mrs. Reed Miller is dead. After being closed for four years, the London Royal Opera House reopened its doors on May 12. Captain Shallard and Jeanne De Lune are to tour the United States. Florence Otis substituted for Edna Kellog at an Aeolian Hall concert and made a tremendous hit. Beelzebub is babbling again. G. N.

GERMANY'S SUDDEN CONVERSION



IN THE SPRING OF 1918



IN THE SPRING OF 1918

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SUMMER NOTES

ANNELU BURNS ENGAGED FOR MUSICALS.

Annelu Burns, violinist, was especially engaged for a musical service at Summerfield M. E. Church, Port Chester, on June 15. She played Madelyn Sheppard's "Longing," Golterman's "Celebrated Melody," and obligatos, with much satisfaction. A feature of this service was the singing of Cecilia Haufman, soprano, who gave Stock's "My Faith Looks Up to Thee" and other numbers in a voice of beautiful quality. The evening was devoted to various musical settings of the foregoing hymn.

MRS. PEACOCK SINGS EFFECTIVELY.

Mrs. A. G. Peacock has a fine high and clear soprano voice. She sings such numbers as Rogers' "The Star" and the sacred solo, "Open the Gates," most effectively, and should secure a church position in due time.

LAND TO SING WITH NEW YORK SYMPHONY.

Harold Land has recently appeared as soloist in various prominent churches, clubs and studios. He will spend the month of July at Stockbridge, Mass., and in August will appear with the New York Symphony Orchestra at Chautauqua, N. Y., his initial appearance there being in the role of the Prophet in the oratorio "Elijah." After singing for a month in Chautauqua, Mr. Land will resume teaching at his residence studio.

KAY GREY'S SINGING PLEASES AUDIENCE.

Mme. Kay Grey, who came from Los Angeles, sang for a private audience recently and was much liked because of her excellent enunciation and musical temperament. She is looking for a church position.

LAURA SEDGWICK COLLINS PUPILS' RECITAL.

Pupils of Laura Sedgwick Collins appeared in a recital at Carnegie Hall, June 11. A number of musical works from her pen were sung, including "Salute to the Flag," "Hurrah for Our Boys," "Free Alsace-Lorraine," and "Let

Us Sing Together Our Song." In the audience were such well known musical people as Carolyn Beebe, Oliver Denton, C. Warde Traver, the painter; Henry Wellington Wack, the distinguished author and editor, and Lyman Whitney Allen, one of America's most celebrated poets.

CAPOUILLIEZ TO SING ON BOAT.

F. Reed Capouilliez, the well known baritone, will sing on the Hudson River Day Line boat, and later go as soloist and preceptor to Grace M. E. Church, New York, where C. E. Gulick is the organist. Mr. Capouilliez thus utilizes his vacation granted by the Germantown (Philadelphia) Baptist Church.

TEMPLE GATE OF HOPE HEARS MISS RIESBERG.

Rev. H. L. Martin, D. D., rabbi of the Temple Gate of Hope, introduced a young violinist who played Borowski's "Adoration" at a recent service. He praised her for her musical spirit, reliability and breadth of expression. Her name is Miss Riesberg.

NEW WORK BY BROOKLYN COMPOSER.

B. Mauceri, the young Brooklyn composer, has completed a graceful and effective work—"Valse Gracieuse." It has been issued by him for full orchestra, in which form it is very effective.

ADELE LEWING PLAYS AT NEWBURGH.

Adele Lewing was the soloist at the opening receptions of the New Civilization Summer School, Dr. Julia Seton, president, at the Palatine Hotel, Newburgh, N. Y. She played works by leading composers and some of her own, winning hearty appreciation.

WARFORD CLOSES BUSY SEASON.

Contrary to his usual custom, Claude Warford, teacher of singing and composer, is not holding a summer session. On account of having had one of the busiest seasons of his career, Mr. Warford feels the need of a longer vacation. This week he leaves for the Maine coast.

Noted Artists at Globe Concert

On Wednesday evening, June 18, the next to the last Globe concert of the season was held at the De Witt Clinton High School, New York, the following artists rendering the program: Paula Pardee, pianist; Augusto Ordenez, baritone, and Estelle Wentworth, soprano. Edward D. Droop and Flora D. Anderson were the accompanists. As usual there was a good attendance and the artists were, one and all, received with genuine appreciation.

Miss Pardee opened the program, after the minutes of the preceding meeting had been read, with the Beethoven adagio and allegro vivace and the familiar Rachmaninoff prelude. She was in fine fettle and disclosed a good technic, much rhythm and a tone of even and rich quality. Later she was heard in a brilliant interpretation of the Liszt E major polonaise.

Augusto Ordenez, the new Spanish baritone, made a most agreeable impression, using as he did for his first number the famous prologue from "Pagliacci," which he sang splendidly. His is a voice of much beauty and he employs it with skill and intelligence. This was followed by "The Star of Gold," Mana-Zucca, rendered very effectively. Other contributions included an aria from "Traviata," "Lolita" (Buzzi-Peccia) and two Spanish songs, "Consejo" and "La Partida" (Alvarez).

Miss Wentworth, although not in the best of vocal condition, gave pleasure in the following: "Il Bacio," Arditi; "To You," Speaks; "She Wandered Down the Mountain Side," Clay; "Song Like a Rose Should Be," Droop; "Un bel di," from "Madame Butterfly," Puccini; "A Birthday," Woodman; "Will o' the Wisp," Spross, and "Chant de Bacchante," Bemberg.

Caselotti Pupils at St. Bartholomew's Church

Katherine Kendig, mezzo-soprano, and Maude Lucas, contralto, have been engaged for St. Bartholomew's Church, New York.

ANNA CASE ENTERTAINS WOUNDED SOLDIERS AT HER SUMMER HOME

Anna Case certainly did a kind act when she gave one hundred and twenty-five wounded soldiers from Base Hospital No. 1 an outing and entertainment on the big lawn that surrounds her bungalow at Brevoort Farm, Mamaronck, N. Y., on Saturday afternoon, June 14. It was an unusual affair, impressive as it was delightful, and surely will live in the memory of Miss Case and those present.

The party had its origin in a suggestion of Mrs. Frank M. Wilson, of New Rochelle, and Mrs. Krumpacker, of New York City, that the big lawn in front of the bungalow would be an ideal place to entertain some of the wounded men. Miss Case acted at once upon the suggestion and the date was set. Between 3 and 4 o'clock the ambulances and autos began to arrive, driven by the Westchester County Motor Car Corps. Many of the boys came on stretchers, others in wheel chairs; some had only one leg, some only one arm or eye; some had bandaged arms, or heads

and legs; some had crutches, others limped on canes, some were less severely wounded and now convalescent—a sadly maimed lot of young America, but always cheerful and ready to tell how it occurred, their improvements, etc. When all had arrived there were forty-five ambulances and motor cars parked on the edge of the lawn, which now looked like a military hospital camp. With the officers, including a colonel, major, captains and lieutenants, nurses, girl drivers and a few personal friends of Miss Case, nearly three hundred people were gathered on the big lawn that overlooks Long Island Sound.

Refreshments were served without delay—first the indispensable package of cigarettes to each soldier, then more substantial things for the inner man. Miss Case, radiantly beautiful, was seen flitting about among the wounded to see that each had his full share. The men then moved up near the porch to hear the splendid entertainment. There were actors from Keith's Theater, who sang funny songs and told stories; then Judith Lindblom, of Brooklyn, sang Anna Case's "Our America"; lastly, the hostess sang many songs for the boys, ending with her own new song that will soon be in print, called "The Robin's Song," Charles G. Spross playing Miss Case's accompaniments.

On behalf of Mrs. Wilson, Miss Case presented several prizes—one to the soldier who had served the longest in France (which went to a young man with a record of twenty-two months), another to the one who had received the largest number of wounds. It was found that one man had fifty-seven wounds and another twenty-two, and each was given a prize. A third prize went to the man who had never kissed a French girl, which caused a great deal of merriment. A big fellow from the South claimed the distinction. To make up for his loss in France, Miss Case planted a big kiss on his cheek when she gave him the prize, much to the delight of the rest of the boys. Arthur Williams, after a few personal remarks, then read a telegram from former Governor and now Senator Walter E. Edge, of New Jersey, expressing his deep regret that a speaking engagement at Washington prevented him from being present, also a letter from Governor Alfred Smith, of New York, to Miss Case, stating that but for engagements of long standing at Albany he surely would have been present, and complimenting her on her fine act. While the ice cream and coffee was served a double

squad, all on crutches, went through a regular military drill to the amazement of all the civilians. Now came what many of the boys felt was the real joy of the afternoon. All that could sing as well as walk gathered around Miss Case at the piano on the porch, and for nearly an hour she sang and played with them all the popular songs of the camp. Shortly before 8 o'clock, when the sun was setting in the western haze, orders came to break up, ambulances were ready, nurses and drivers gathered in their maimed lot of humanity, and as they drove away cheer after cheer rang through the air for the lovely hostess who had given them such a pleasant afternoon.

When the last ambulance had driven away, Miss Case sank into a chair, and after a long pause said: "How wonderfully cheerful and hopeful they seem to be, but we owe these and thousands of others a debt that neither individual nor State can ever repay." F.



Photo 1 © by Underwood & Underwood. Photos 2, 3 and 4, taken by the International Film Service Co., Inc.

ANNA CASE, THE POPULAR AMERICAN SOPRANO, WHO ENTERTAINED 200 WOUNDED SOLDIERS AT HER SUMMER HOME, BREVOORT FARM.

(1) Miss Case and her beautiful Russian wolfhound; (2) listening to two of the assisting artists; (3) Anna Case among her guests; (4) in the midst of the flowers.

Idelle Patterson a Delightful Concert Artist

Idelle Patterson has proven herself a great favorite with festival audiences. After her appearance at the Akron, (Ohio) Festival, she received a letter from Earle G. Killean, director of community music, reading in part as follows: "You sang your role finely, and when we consider it was your first time in the part, I can only offer sincere tribute to you. I hope to show my appreciation in the future by having you come again to Akron to sing for us."



IDELLE PATTERSON,
Soprano.

Your continued improvement is a matter of comment among those who know your excellent singing."

Other festival appearances include Maine, Bangor and Portland last November and the Orlando (Fla.), which resulted in a re-engagement for the Spring Festival next season. Miss Patterson's concert dates number among them a joint recital with Thomas Chalmers, of the Metropolitan Opera Company, in Elmira, N. Y., on May 25, a concert with Cyrena Van Gordon and Philip Gordon at the Commodore Hotel, New York, June 1, and she achieved splendid success at a special Globe concert as soloist with orchestra. Miss Patterson has been engaged for ten ap-

pearances at the Stadium concerts, two of which will be as soloist and the remaining number as a member of the Stadium Quartet, the three other members being Lillian Eubank, Ernest Davis and Earl Tuckerman.

Tollefsen Trio Returns from Tour

The Tollefsen Trio has returned from a short trip in the Middle West, having filled engagements at the Matinee Musical Club in Fremont, Ohio; a return engagement at Wooster College, Wooster, Ohio, and at Colgate University, Hamilton, N. Y. As these occurred on successive days, it was necessary to do some rapid traveling between Wooster and Hamilton. The trio left Wooster at 5 a. m. and "trolleyed" to Cleveland, a distance of fifty-seven miles, arriving at the New York Central station two minutes before the train left. At Utica, N. Y., they found the last train had gone twenty minutes earlier, a new schedule having just been put into effect. Nothing daunted, they jumped into a jitney, traveled the thirty miles balance of the journey, and gave their concert to an enthusiastic audience of college students. Another thirty mile ride in the jitney back to Utica followed, and then the midnight train to New York.

The Tollefsens are to make a number of records for the Columbia Phonograph Company during the summer, and will tour the Middle West and South in November and December. Their tour, as before, will be under the direction of Winton & Livingston.

Gardner's Pupils Give Closing Concert

Cincinnati, Ohio, June 19, 1919.—Grace Gardner presented her advanced and professional pupils in her last concert of the season at the Woman's Club Auditorium, Cincinnati, on Tuesday evening, June 17. With Mrs. Larned I. Snodgrass as accompanist, the following were heard in a well selected program: Ida M. Wendel, Mrs. Adam Pope, Ethel Storer Coffman, Goldie Cox Chamberlin, Howard H. Hafford, Clara E. Taylor, Mary L. Bennett, Lonette Riehl Luecke, Ida Anderson Klein, Richard Rollaine, Mildred Landwehr and Robert S. Adams. Mr. Hafford and Boatswain Adams, now of the U. S. N., both sang leading roles in "H. M. S. Pinafore" while in marine training school at Newport, R. I., and made a big hit. At the above concert the young singers all reflected credit upon the work of their well known teacher.

Muriel Randolph, another pupil, who has been singing in France since last October, has done fine work in entertaining and cheering our boys "over there." On June 6, she became the bride of Major John C. Grant, of California. Major Grant has made a fine collection of old paintings and bronzes, and their lovely new home in California will be decorated with many of these. Mrs. Grant expects to continue her concert and oratorio work in her newly adopted State. Miss Gard-

SECOND PART IN THIS ISSUE**Alberto Jonás'****"LESSONS ON PIANO MASTERPIECES"****NUMBER 4:****Wolfgang Amadeus Mozart**

In the current issue, Alberto Jonás, the eminent pedagogue, continues the unique series of "Lessons on Piano Masterpieces," which attracted so much attention when they began in the MUSICAL COURIER. The lessons on Bach, Beethoven and Chopin are now succeeded by one on Mozart. The first part appeared last week, and the others appear as follows:

June 26	Part II	His Early Career
July 3	" III	His Married Life and Death
July 10	" IV	The A Major Sonata

No pianist or student of the piano can afford to miss this series, and especially Professor Jonás' illuminative and instructive analysis of the most popular of the Mozart sonatas.

ner left for her summer home in Hillsboro, Ohio, on June 20, where she will remain during the rest of the vacation months.

Handel and Haydn Society Engages Jordan

Mary Jordan has been engaged to sing the contralto solos in "The Messiah," which the Handel and Haydn Society of Boston gives each year during Christmas week. The choice of Mary Jordan emphasizes anew the regard in which she is held, for the society, one of the foremost in the country, has upheld the highest standards from its inception, and to be chosen as soloist of itself creates a criterion of an artist's intrinsic worth.

All-American Concert Course Announced

Gretchen Dick will present an absolutely all-American concert course in the Manhattan Opera House on Sunday afternoons, the dates already closed being November 9 and 23, December 7, and January 11 and 25. Next week's issue of the MUSICAL COURIER will contain a more complete account of this important innovation.

Under the Auspices of the Music League of the People's Institute

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Every Evening (including Sundays) from June 30 to August 23, inclusive
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The Stadium Symphony Orchestra—80 Men

ARNOLD VOLPE, Conductor

ROSA PONSELLE, Soprano of the Metropolitan Opera Company

Soloist on Monday Evening, June 30

Other soloists of the opening week will be Forrest Lamont, Sascha Jacobsen, Winifred Byrd, May Peterson, Percy Hemus, Edna Kellog, Carolyn Cone-Baldwin and Blanche Consolvo. Special musical features by the Stadium Quartet (Idelle Patterson, Lillian Eubank, Ernest Davis, Earle Tuckerman) and a chorus of forty from the Metropolitan Opera, under the direction of William Tyroler.

The programs will include symphonies and symphonic works by the great masters of all schools: Beethoven, Brahms, Schubert, César Franck, Dvorák, Tchaikowsky, Rimsky-Korsakoff, Rachmaninoff, Borodine, Berlioz, Saint-Saëns, Debussy, Dukas, Massenet, Liszt, Moussorgsky, Glazounoff, MacDowell, Hadley, Chadwick and others, as well as operatic selections and works of a lighter character appropriate for summer programs.

There will be vocal and instrumental soloists of rank on practically every evening throughout the summer. The general arrangement of programs is as follows:

Mondays and Thursdays, Symphony Nights

Wednesdays, Saturdays and Sundays, Miscellaneous Programs

Tuesdays and Fridays, Opera Nights

Eight Thousand Seats at 25c, 50c and \$1.00

Box Office Opens at the Stadium and at the Metropolitan Opera House (39th Street Entrance), Saturday, June 28

In case of rain Concert will take place in the Great Hall of the College, Convent Avenue and 140th Street

CONSERVATORY COMMENCEMENTS IN CHICAGO BRING TO LIGHT MANY NEW TALENTS

Pupils of American Conservatory, Columbia School and Chicago Musical College Demonstrate Their Excellent Training at Final Exercises

Chicago, Ill., June 21, 1919.—With its eighteenth annual concert and commencement on Tuesday evening, June 17, the Columbia School of Music led off commencement week. As at all Columbia School concerts an extremely large audience was on hand at the Auditorium on this occasion. Two assets of this school are its ladies' chorus, under the efficient lead of Louise St. John Westervelt, and its school orchestra, Ludwig Becker, conductor. The former lent variety to the commencement program by the group of choral numbers, with which it opened the concert. Often have these columns contained words of praise for this excellent body of singers, but seldom have they deserved commendation more than at this event. The chorus did some of the best singing it has ever done, in the Chausson "Song of Welcome," "In a Cradle Bright and Golden" (old Irish) and Grainger's "There Was a Pig Went Out to Dig." Miss Westervelt has accomplished telling results.

Besides supplying good accompaniments for the soloists, the Columbia School Orchestra, augmented by members of the Chicago Symphony Orchestra, gave a satisfactory account of itself in Nicolai's "Merry Wives of Windsor" overture. Two vocalists, the same number of pianists and one violinist furnished the balance of the program. A contralto of good quality was disclosed by Lydia Wolter Van Gilder in the "Favorita" aria. She sings with taste and understanding. In a high soprano voice of lyric quality, Georgia R. Nettles sang the "Ballatella" from "Pagliacci," carrying off a large share of the evening's honors. Margaret MacArthur produced a big tone and revealed talent in her rendition of the andante from the Tchaikowsky B minor concerto. Probably the best work of the evening was done by Norma Alice Brown in Dohnanyi's E minor concerto. She is a gifted pianist and interpretes excellently. Joseph Fileman, the violinist, gave two movements of the Lalo "Symphonie Espagnole." Walter Spry played the processional march for the graduates, upon whom Clare Osborne Reed, the school's able director, conferred degrees and diplomas after a brief address.

CHICAGO PIANO COLLEGE COMMENCEMENT.

On the same evening, the Chicago Piano College presented its graduates in the closing exercises at Kimball

Hall. Students of Eleanor F. Godfrey and Harmon Watt, the directors, furnished the bigger part of the program.

AMERICAN CONSERVATORY HOLDS GRADUATION.

The American Conservatory of Music presented several talented pupils at its thirty-third annual commencement exercises and concert at the Auditorium, Wednesday evening, June 18. The American Conservatory has long been recognized as one of the leading musical institutions in the country and can boast of many students now appear-



JOHN J. HATTSTAEDT.

ing on the concert, operatic and symphonic stages. John J. Hattstaedt, its founder and president, is recognized as one of the most successful educators in the land. He has surrounded himself with an excellent faculty and his associate directors, Karleton Hackett and Adolf Weidig, men of considerable importance in the musical world, have followed the motto of their elder, which is no doubt "slow but sure." It has been the pleasure of this writer to be present at a great many commencements of the American Conservatory but in his recollection none reached as high a mark of perfection as did this year's. It has been the rule of at least one representative of the MUSICAL COURIER not to review recitals of students. Once in a while, however, an exception has to be made when talent equal,

if not superior to some professionals, is heard. This was the case with the students presented at the American Conservatory commencement. Several of them will now enter the professional field, well equipped, and at least three of them should make names for themselves in their profession. The writer did not hear the first part of the program and for that reason the work of Mildred Stewart, who played the concerto for organ in D minor, by Guil-mant, with cadenza by William Middelschulte, and Constance Aurelius' playing of the Beethoven concerto for piano in G major, cannot be reviewed. Helen Dvorák gave a good account of herself in a Vieuxtemps concerto. Elizabeth Walsh disclosed a voice of large compass, well used in Goring Thomas' recitation and aria, "My Heart Is Weary." Herbert Fehner distinguished himself in the Tchaikowsky concerto for piano in B flat minor (second and third movements); Janet Cobb, a full fledged violinist, won the hearty approval of the audience at the conclusion of the Bruch "Scotch Fantasia" for violin (first and fourth movements). Leone Kruse deserves special mention for her singing of the recitative and aria, "Weep, Oh Grief Worn Eyes," from Massenet's "Le Cid"; Miss Kruse possesses a beautiful dramatic soprano voice and sang charmingly. A "Le Cid" aria gave opportunity for the full scope of her voice. She made a distinct hit. Nesta Smith, in the difficult Paganini concerto in D major for violin, won a well deserved success. In the duet, "Who Art Thou," from Ponchielli's "Gioconda," Eleanor Eastlake and Kathryn Keirnan revealed respectively a dramatic soprano and a contralto of operatic caliber. The program was ended by Ruth Freeman, who played the Liszt Spanish rhapsody with virtuosity.

The soloists had the support of members of the Chicago Symphony Orchestra, directed by Adolf Weidig. The address was delivered by Karleton Hackett, who besides his duties as associate director at the school, heads the voice department and writes reports on music for the Chicago Evening Post. President Hattstaedt awarded the diplomas, certificates, gold and silver medals. The class of 1919 was probably the largest graduated from this school.

CHICAGO MUSICAL COLLEGE COMMENCEMENT.

The Chicago Musical College's fifty-third commencement concert and exercises drew a packed house to the Auditorium on Thursday evening, June 19. The Chicago Musical College, which was in a moribund state in the last few years of the Ziegfeld régime, has been rejuvenated since Carl D. Kinsey undertook the management of the old institution, with the assistance of many prominent instructors, headed by Felix Borowski, the all around musician, eminent annotator of the Chicago Symphony program, writer of note, composer of high attainment, and president of the school, where he has shown great efficiency as an educator. After the singing of "The Star Spangled Banner," Karl Reckzeh lifted his baton and with the assistance of the Chicago Symphony Orchestra (sixty-five members) Zitta Allen played the Chopin concerto in F minor. Evelyn Vitto-Levin, a local prodigy, played the "Faust" fantasia by Gounod-Wienawski in a most creditable fashion. The young violinist (Miss Levin is only twelve years of age), has been well taught under the tutelage of Leon Sametini,



CARL D. KINSEY.

who, as is known, heads the violin department at the school. His success in the studio has been remarkable. Five violinists who appeared on this program were all chosen from his class—a record probably in the annals of the Chicago Musical College. James Durham sang the tenor aria from Puccini's "Bohème," Ilse Niernack, in the Lalo "Symphonie Espagnole," drew from her violin a good tone, and although her selection was less showy than the one of the other violinists, her playing was rewarded by generous applause. Alberta Biewer sang in a commendable manner the "Don Carlos" aria, "O Don Fatale," and the first part of the program was concluded by the playing of Rubinstein's concerto in D minor, by Gertrude Mandelstamm, who a few weeks ago played the same number in competi-

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tion at Orchestra Hall, winning then the grand piano offered by the Mason & Hamlin Piano Company of Boston.

After this number President Felix Borowski and Carl D. Kinsey made their appearance on the stage. Mr. Borowski made a little announcement and presented the Mason & Hamlin piano to Miss Mandelstamm and The Cable Company prize of the Conover grand piano to Zitta Allen, who had won the piano in competition in the finale of Chopin's concerto in F minor, which she again played, as already stated, at the beginning of this program. Further announcements for next season made by Mr. Borowski were to the effect that Lyon & Healy would give a prize in the shape of a valuable violin made by some Italian, French or German master; that a public recital, of which all the expenses will be paid by the Chicago Musical College, will be offered next season to a student in the post-graduation, graduation and senior diploma classes of the institution (this prize like others, will be competed for by students at Orchestra Hall in April, 1920); that a special prize of \$100 will be offered for competition next season by Adolf Muhlmann for the best singing of an aria by Mozart, and that a diamond medal is offered by Dr. S. Solomon for the best playing by a woman student of one of the larger compositions for piano by Chopin.

After the presentation of the pianos and medals, the concert continued, and Bernice Seabury, who this season had won the free public vocal recital, appearing in competition at Orchestra Hall last April, sang "Ritorna Vincitor" from "Aida." She was succeeded on the stage by Harold Ayres, who had won the public recital prize in the violin class, playing again the concerto in D minor by Vieuxtemps. Antoinette Gurnes sang well the "Caro Nome" from "Rigoletto." Graham Harris, who some time ago was a member of the Chicago Symphony Orchestra, played the Wieniawski concerto in D minor, and David Marcus, who was heard two years ago at a North Side conservatory, played on this occasion the same concerto, MacDowell's D minor. All the students were a credit to their teachers and to the institution where they are being taught. The Chicago Musical College has this year reason to be proud of its success as it has achieved big things.

COUNTY'S BEST STUDENTS TO BE HONORED BY STOCK.

Conductor Frederick Stock, of the Chicago Symphony Orchestra, and the trustees of the Orchestral Association, made the following important announcement this week in the interest of musical education in America: "In recognition of the standard of musical education in this community, the Chicago Symphony Orchestra will give an appearance, with orchestra, to the best pianist and the best violinist among the students of Cook County, the winners to be chosen by competitive examination. Such an opportunity has never been offered in this country to students to appear with an organization of the standing of the Chicago Symphony Orchestra. This present offer is made because the trustees of the Orchestral Association and Mr. Stock are convinced that the best students of this community are worthy of such an honor. The contestants will be judged by artists of international reputation and who are entirely without local connections. An announcement of the rules governing the competition will be published in due season. The successful contestants will be given the honor of a public appearance with the Chicago Symphony Orchestra during the coming season." Both Conductor Stock and the trustees are to be highly commended for their encouragement of local students, which is a step in the right direction. One wonders, however, why young singers are not to benefit by this splendid opportunity.

ARTISTS ANNOUNCED FOR KINSOLVING MUSICAL MORNINGS.

Among the artists already engaged for next season's series of Kinsolving Musical Mornings at the Blackstone, opening Tuesday, November 11, are Josef Lhevinne, the Russian pianist; Riccardo Stracciari, baritone, who will make his first appearance in concert in Chicago; Jacques Thibaud, violinist; Nina Tarasova, contralto; Paul Alt-house, tenor; Maurice Dambois, cellist; Genia Zielinska, soprano, and the Trio de Lutece. Other artists will be announced later.

COMMENCEMENT OF THE KNUFFER STUDIOS.

The Knupfer Studios gave its closing concert and commencement exercises on Wednesday at Recital Hall. A large audience was present and showed its appreciation of the various soloists. Eda Porlin played the Rubinstein concerto in D minor (first movement), Genevieve Schrader sang "Sad Existence," from Flotow's "Martha," Schindler's "Eili, Eili" and Cadman's "Spring Song of the Robin Woman," from "Shanewis." Ruth Breyspraak played the violin obligato for Miss Schrader and Christian Jordan, the accompaniments. Mildred Schooler displayed pianistic talent in the first movement of Grieg's concerto in A minor. Bernardo Bernardi, tenor, sang an aria from Puccini's "Tosca" as his first contribution, after which he was heard in Jensen's "Oh, Lay Thy Cheek," and "Matinata," by Leoncavallo. Verness Fraser's contribution was the playing of the Liszt concerto in A flat major. Olga Kargau gave the "Ballatella," from "Pagliacci," and the waltz song from "Bohème." Agnes Blafka concluded the program with the concerto in B flat minor, by Tschai-kowsky. Besides Christian Jordan, Agathe Langrich-Haensel furnished accompaniments for the singers. Walter Knupfer played the orchestral parts on the second piano for the various concertos. After the concert, Bernard C. Peterson conferred the degrees and diplomas on the graduates.

The Knupfer Studios have only been established a little over two years and have grown so quickly that starting with next season they will occupy the fifth floor of the Fine Arts Building Annex. The growth of a school is due principally to the efficiency of the teachers, and to the results they obtain. That so young an institution should already be occupying an enviable place among the music schools of Chicago, speaks volumes for the efficiency of Mr. and Mrs. Walter Knupfer, who have surrounded themselves with a good faculty, to which several distinguished teachers will be added next season. JEANNETTE COX.

Kingston Again with Metropolitan Opera

Morgan Kingston, the well known Welsh tenor, has been re-engaged as soloist with the Metropolitan Opera Company. This will be his third season with that organization.

American Institute

Summer Session

The six weeks' summer session of the American Institute of Applied Music, New York, opened Monday, June 23. Sergei Klibansky and Lotta Madden will have charge of the vocal work. Piano repertory will be handled by H. Rawlins Baker, Leslie Hodgson, Francis Moore, and William F. Sherman. The piano pedagogy lectures will be given by Eloise Close, and ear training and harmony by Anastasia Nugent, who, together with Mr. Sherman and others, will give the technical instruction. The classes in interpretation for artists and teachers will be given by Leslie Hodgson. George Raudenbush will have charge of the violin department.

Bickfords Receive

Great Ovation

Although an intense heat prevailed, a large audience gathered at the City Hall last week to attend a most interesting concert given by Mr. and Mrs. Bickford, of St. Albans, Vt. Mme. Bickford, who is a master of the guitar, was little short of marvelous. She displayed excellent technic and tone. Her own variations on "Carry Me Back to Old Virginny" were interpreted in a masterly fashion. She was heartily received.

Mr. Bickford is considered an expert at both the mandolin and the mando-cello. His Meditation from "Thais" with Miss Samples' perfectly balanced piano accompaniment showed the fine tone quality this instrument is capable of producing. His work has won for him praise from press and public alike.



CENTRAL PARK.

As seen from the American Institute.

Frederick Gunster Sings at Ridgefield, Conn.

Frederick Gunster was one of the artists who sang at a morning musicale given by Lavinia Brown at her beautiful summer home at Ridgefield, Conn., Saturday, June 14. The other soloists on the program were Laura Combs, soprano; Walter Knight, Jr., flutist, and Harry M. Gilbert, composer-pianist.

Lada to Visualize Indian Dances

at Peterboro Festival

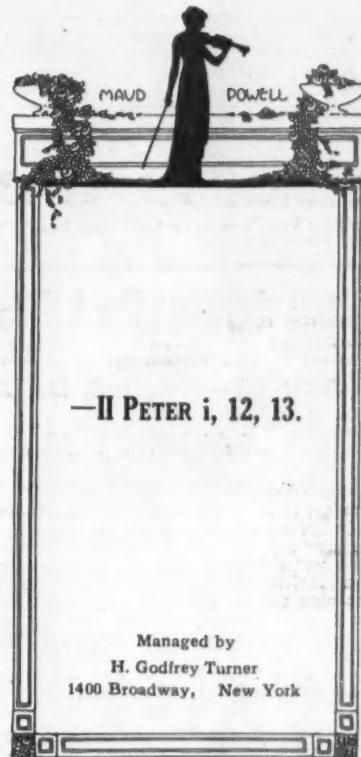
Lada, the Russian dancer, whose forty engagements with the Russian Symphony Orchestra two seasons past were a series of brilliant successes, is to dance at the Peterboro (N. H.) Pageant on Tuesday and Thursday of the festival week. This will be her second appearance at the biennial festival, she having given Edward Burlingame Hill's "Pan and the Star" at Birmingham, Ala., while on tour with the Russian Symphony Orchestra.

At this year's festival, Lada will visualize two Indian dances—"Deer Dance" and "War Dance"—by Charles Sanford Skilton (written while he was at the MacDowell studios during the summer of 1916), and four "Mother Goose" rhymes—"Little Bo-Peep," "Tom, Tom, the Piper's Son," "Humpty Dumpty" and "Little Boy Blue"—set to music by Arthur Nevin. The Peterboro Orchestra will accompany her.

The "Deer Dance" is a memorial to those who have died during the past year. In the "War Dance" the beating of the drum is continuous, the music developing from a stately opening to a frenzied close. Lada admires the genuine Indian and barbaric characteristics of these dances and ever since she heard the Zoellner Quartet play them she has been determined to visualize the music. Therefore, when Mrs. MacDowell asked her to do so at Peterboro, she was more than pleased to delineate this genuine American music.

Lada takes all her work so seriously that she immediately got in touch with H. B. Teehee, a full blooded Indian, who is now Register of the Treasury in Washington, D. C., and also with Mr. Mooney of the Washington Museum. Through these gentlemen she was able to meet a number of Indians there, who helped her with the aboriginal choreography. Consequently the delineation of these Indian dances will be in the original vocabulary.

There is so much charm, play and frolic involved in the little Nevin melodies that this favorite artist could not resist choosing them for the other numbers to be given. It is needless to say that Lada's dancing will attract no little interest at the coming festival.



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MEXICAN OPERA LIFE ANYTHING BUT MONOTONOUS

Besanzoni Persists in Refusal to Sing "Carmen" Until Threatened with Arrest—Ruffo Benefit Postponed Twice, but Finally a Success—Polacco's Masterly Conducting of "L'Amore dei Tre Re"—Mason Delightful in "Un Ballo"—The Season Ends

Mexico City, Mexico, June 2, 1919.—The last opera week, from May 26 to June 1, was full of curious and sensational incidents. On Monday, May 26, the second popular performance of the season was announced, under the patronage of the city council, with Bizet's "Carmen." The theater was full of those who cannot pay high prices, and by 7.30 the audience expected to see the curtain go up. As time went by all sorts of rumors began to fly about, and finally it was learned that Gabriella Besanzoni, the company's well known mezzo-soprano, had refused to sing, although she was billed and up to date in her salary. Comment was rife and outside the theater many improbable versions were given to an extent that one local paper tried to weave tragedy into what after all only proved to be the thinnest kind of comedy.

The matter, it is reported, was as follows: Some days ago Maestro Polacco, the artistic director of the opera company, gave two parts in a certain opera to the mezzo-soprano, Ada Paggi, who flatly refused to take them, thus flouting the only authority entrusted with the allotting of these parts. Polacco, naturally, would not stand for this and reported her to Mr. Rivero, the head of the concern, who brought her here without a contract and as a favor. She was told that the director's decision must be obligatory on all singers, but that, as the verbal agreement was almost ended, she would be paid to the end thereof, even though she did not sing. It must be pointed out that the only part taken by Paggi in Mexico has been the very secondary one of Mercedes in "Carmen." Paggi poured out her tale of woe to her intimate friend, Mme. Besanzoni, with whom she is living, and the latter, with an exaggerated idea of comradeship, is said to have taken up the cudgels for her and to have informed the company, half an hour before the performance of "Carmen" on the night of May 26, that if her friend did not sing in her part (which had already been given to the soprano, Philine Falco), she would not sing. She was told, it is alleged, that this was out of the question; that she had no right to refuse when she was billed to appear and in good health, and in a friendly way they tried to persuade her to change her attitude; but the singer, whose nerves were very much on edge, could not be made to look at it that way. Then the authorities took a hand in the matter and gave her the alternative of singing or being arrested for contempt of the public, who awaited her in the theater. The upshot was that after a great scene, in which Castellani, the tenor, is reported to have had his ears boxed by mistake when trying to soothe her, she had to appear in the first act in her street costume when the others were attired for their parts. Naturally, "Carmen" was very poor. Besanzoni, though still nervous, sang her part with great artistic effect, but could not prevent some errors creeping into it in the second act when the natural reaction took place. She was better in the third and indifferent in the fourth act.

RUFFO BENEFIT POSTPONED.

On Tuesday, May 27, the benefit of Titta Ruffo, was announced in "Hamlet" and one concert scene, in which he was to give the "Pastoral Song" of Vincenzo Billi; "El Guitarrico," a Spanish song by Soriano, and "La Perjura," a Mexican danza by Miguel Lerdo De Tejada. In the morning the company had to suspend the performance, as the soprano, Consuelo Escobar, was ill, and Ruffo also was indisposed. On Friday, May 30, the benefit was again billed, with "Rigoletto" in place of "Hamlet," since Mme. Escobar was still indisposed. At 4 o'clock, when visited by Mr. Rivero, Ruffo was all right and even had his costume for "Rigoletto" laid out ready for the evening; but at 7.15 p. m., when there was no time to advise the public of any change, Mr. Rivero was called by telephone to Titta Ruffo's hotel, as the singer was feeling out of sorts. Rivero went with a throat specialist, who with inhalations, pills and an injection to calm his nerves, tried vainly to bring him round to the singing point, with the result that by 9 o'clock, when the theater was full of people, the performance had to be suspended amidst a great uproar, as this is the third suspension on account of Ruffo. Both singer and company came in for some pretty severe criticism. The company obtained and published a medical certificate signed by Dr. Tapia as to Titta

Ruffo's illness, and the town council, not satisfied with that, on its own account sent two doctors, who at 11 o'clock Friday night gave a certificate identical to that already given by the company's physicians.

POLACCO THE STAR IN "L'AMORE."

On Wednesday, May 28, we had a real event with the first performance during this season of Montemezzi's beautiful opera, "L'Amore dei Tre Re," first given here in 1917. The tragedy of the admirable Sem Benelli put to music by that Italian genius, Italo Montemezzi, received a cordial welcome here. Now that it was seen again with an even better orchestra and cast than before, it seemed even more full of emotion. Score and music seem made for each other, and if the author produced an interesting and poetical composition of the Middle Ages, in accord with its customs; characteristics and tendencies, the music interpreted it with great faithfulness and knowledge of the mentality of those times. The poem and the music go hand in hand in complete and exquisite harmony. One cannot hear "L'Amore dei Tre Re" without evoking Wagner, or Verdi in "Aida," "Othello" and "Falstaff." The forcefulness and beauty of this music make a deep impression which it is difficult to describe. The rendering of it owes a great deal to Giorgio Polacco's masterful direction and his exquisite musical genius and artistic temperament. He is as great a musician as he is an artist. His technic is perfect and makes him one of the first among the great conductors of orchestral music. Polacco chose this beautiful opera for his "serata d'onore" on that date and his choice could not have been better. His personality assumes such proportions that we are at a loss which to admire most, the opera itself or its musical director. "L'Amore dei Tre Re" without Polacco for us would not be "L'Amore dei Tre Re," and we say this with a full knowledge and conviction of his great merits and not through any feeling of personal liking for him. The select public which attended Polacco's benefit was carried away, applauding many times the director and his admirable orchestra.

Virgilio Lazzari, the bass, as Archibaldo, the terrible blind king, interpreted his role with wonderful truth.

KATHRYN LEE

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Edith Mason gave us an impassioned Fiora, full of vigor in every detail, singing at the same time in such perfect voice and giving the dramatic passages with such intensity, that she seemed to us a different Fiora from a year and a half ago. José Palet, the Spanish tenor, who with his modesty and his voice has captured Mexican sympathies, again showed us his artistic temperament as Avito, singing it with exquisite taste and sincere enthusiasm. It is a pity that Rimini the baritone was indisposed that night, but we hope to hear him in the same opera on next Thursday.

The performances of Thursday in the afternoon at the Toreo, on Saturday, May 31, at the Iris, and Sunday, June 1, at El Toreo again, were respectively filled with "Norma" at the Toreo and Iris, and "Hamlet" at the concert of Titta Ruffo's benefit, which was put off from May 27. In spite of everything Titta Ruffo was admirable in "Hamlet" before an enthusiastic audience of 20,000 people, and the great baritone gave a wonderful rendering of the Mexican danza, "La Perjura."

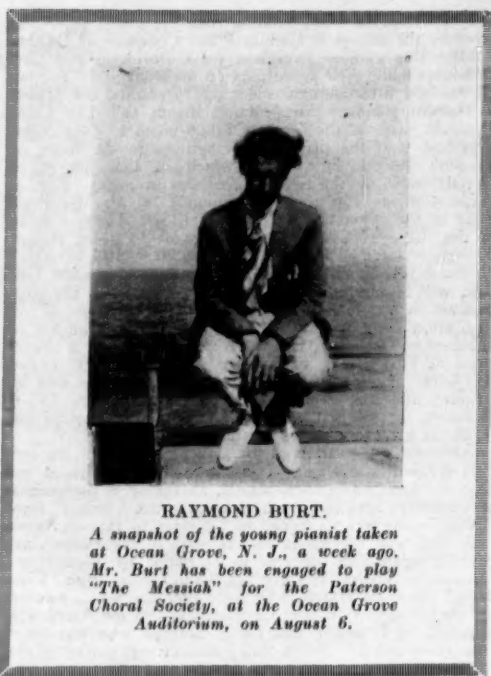
Mexico City, Mexico, June 9, 1919.—We are approaching the close of the splendid lyric season we have enjoyed in Mexico for nearly two months, a period in which we have been able to indulge our love of music as typified in its purest form—the opera.

During the season there has been no lack of great and deep emotions and moments of spiritual uplift. At the real end, that is to say, when the last performance of this memorable season has been given, we will give a general retrospect from an absolutely independent viewpoint, as in all these letters; for the present we will only go over recent events, the salient one being "L'Amore dei Tre Re," Italo Montemezzi's great work.

It is said that the company, after finishing here in the City of Mexico on June 15, with a farewell at the Toreo bull ring (probably "La Gioconda" with Raisa and Besanzoni), will make a short tour (six or eight performances in Guadalajara, the second city of the republic. I will keep readers of the MUSICAL COURIER posted as to what happens during the stay in this country, and then, when the troupe is leaving, shall write my final review.

On Tuesday, June 3, was the benefit of the Spanish tenor, José Palet, in the "Huguenots," the opera which has earned him the highest honors here. His Raoul in Meyerbeer's work received the applause he wholly merits. Apart from mentioning this fact, there is nothing further to be said as to the rendering of this opera, which was as good as on former occasions in which I have reviewed it.

We now come to an event which is memorable. On Wednesday for the third time the benefit of Titta Ruffo was announced and finally took place. Up to this performance Titta Ruffo had not shown himself in all his grandeur.



RAYMOND BURT.

A snapshot of the young pianist taken at Ocean Grove, N. J., a week ago. Mr. Burt has been engaged to play "The Messiah" for the Paterson Choral Society, at the Ocean Grove Auditorium, on August 6.

Not even in "Hamlet," which we have already reviewed, did he reach the heights attained on the night of his benefit. The truth came out then, and what a revelation it was. At last we knew wholly and absolutely the real Titta Ruffo, one of the world's greatest baritones, in whom we had so far only admired beauty of tone in his central notes, to say nothing of his irreproachable school of music and dramaticism. The miracle happened in the second act with the monologue "Pari siamo," when the public discovered he had something extraordinary in reserve for that night. Then in the duet with Gilda, "Figlia, mio padre," in which we sighed with him note for note. And in the third act the climax. Then came "Povero Rigoletto," followed by the admirable rendering of "Corrigiani, vil razza dannata," in which he surpassed himself. The public was breathless with emotion. And after the sorrowful "Piangi fanciulla" came "Si vendetta," in which Titta Ruffo gave us the maximum impression of his greatness. His voice, flowing in the volume of all its tones, according to his imprecations, his mastery and eloquence, his perfect phrasing, were all combined in the sole personality of that genius, Titta Ruffo. He carried the public away with him finally, and the theater simply shook with thunderous applause. He was called back eight or ten times and repeated the third act, which earned him another ovation. In the last act he gave the final romance in superb style, a forerunner of the last duet with the dying Gilda, a musical marvel which in many American theaters is suppressed and which we heard, thanks to Polacco's capacity in making the beautiful "Lassu in cielo" the crowning success of that memorable night. Titta Ruffo made his real debut in the City of Mexico on Wednesday night, June 4, 1919.

The following Thursday two performances, afternoon and evening, were given—"Norma" and "L'Amore dei Tre Re," respectively. The public, which does not care to be out late, went to "Norma" in the afternoon, which was another success for Raisa, Besanzoni and Lazzari. I forgot to mention in a previous letter that the tenor Dolci has left for London to fill a Covent Garden contract, and his part (Pollione) was taken by Castellani. "L'Amore dei Tre Re" was another triumph for Montemezzi, the composer, and for Polacco and his orchestra. Mason, Lazzari, Palet and Rimini were all successful in this gem of modern Italian opera, with the result that it was repeated on Saturday, June 7, with the great Polacco, unquestionably the life and soul of its interpretation.

On Sunday, June 8, for the first and probably only time at the Toreo bull ring this season, was given "Un Ballo in Maschera," by Verdi, which is well known and liked here. For the first time the company combined Rosa Raisa and Ruffo together with the soprano, Edith Mason, Flora Perini, José Palet, Virgilio Lazzari and Salustio Cival in the principal parts. There was a great demand for seats, and from Friday a full house was predicted.

In the first act there was much applause for "Volta la terrea," rendered by Mason, who was a magnificent page, Oscar. Palet received a warm ovation in the romance "La rivedra nell'estasi." In the second act Flora Perini in "Re del abisso" earned some notice, and Palet in "Di tu se fedele," the graceful barcarolle which our excellent Spanish tenor sang so admirably. The quintet, well sung by Palet, Mason, Perini, Lazzari and Panciera, was disregarded. Finally the public began to realize that it was hearing an admirably rendered "Ballo in Maschera" and Rosa Raisa was the first to earn the great ovation of the afternoon, singing with her beautiful voice and admirable skill "Ma dall'arido stello divulsa." She and Palet were again applauded in the duet that followed.

The third act was magnificent and the public, now in good humor, freely applauded all the singers. In the fourth Raisa was superb in "Morro ma prima in grazia," and then we came to the culminating event of the afternoon, "Eri tu," by Titta Ruffo. Ruffo commenced his anxiously awaited aria in a new way only perceptible to those who understand music, slower than the time marked in the partitura, but otherwise note for note as it is written. This question of the time merits a brief comment. It means that only a singer having the lung capacity of the great baritone can render this beautiful and difficult piece of music in slower time than that written, as he did yesterday. The public followed him throughout and broke into a long and enthusiastic ovation.

RICARDO CABRERA.



Mayo Wadler

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CHEVILLARD AND PIERNE TO VISIT AMERICA, SAYS HERNDON

French-American Executive, Back from Europe, Tells of Interesting Musical Plans for Next Season

The French American Association for Musical Art, which has, under the auspices of the French High Commission and a committee of well known American citizens brought many of the best known French artists and organizations to this country, including the noted orchestra of the Paris Conservatoire under the baton of Andre Messager, is preparing for a still more active season next year according to Richard G. Herndon, the general manager, who, with Frank Taylor Kintzing, his associate, are now mapping out the routes of more than a score of French artists.

Mr. Herndon has just returned from Paris where he journeyed to complete these plans. The most important will be the engagement of the entire company from Le Gaieté Theater, Paris, with more than sixty members and an orchestra of thirty. This is a government theater, presenting opera-comique.

"The tour of this company is made possible through the efforts of this association and Henri Casadesus, the founder of the Society of Ancient Instruments, which has been frequently heard in American concert halls and which will have a tour of three months during the season, M. Casadesus having been granted leave of absence for this period from his new duties as the director of Le Gaieté, a post to which he has just been nominated," Mr. Herndon said in the new offices of the French-American Association for Musical Art in the Century Theater. "M. Casadesus and his musical organization will commence their tour very early this season, and during this time the plans for the visit of the opera company from Le Gaieté will be completed. The arrangements contemplate a season of eight weeks in New York at one of the best known playhouses, to be followed by an engagement in New Orleans at the French Theater for four weeks. Thereafter the company will play limited engagements in the important cities of the United States and Canada."

Among the artists who will make tours under official auspices this season are several who have already won signal distinction in their previous American appearances, notably Magdaleine Brard, the remarkable young pianist and winner of the Paris Conservatoire first prize in piano under Alfred Cortot, the brilliant artist and pedagogue of this institution. Mlle. Brard will have at least fifty concert appearances. Raoul Laparra, the composer and pianist, will appear with the eastern orchestras as soloist, and Raymonde Delaunois, mezzo-soprano of the Metropolitan Opera Company, will also appear as soloist at the conclusion of her opera engagement. Thereafter, Mme. Delaunois will appear jointly with M. Laparra in recitals, presenting the latter's brilliant composition, "A Musical Journey Through Spain," which was one of the concluding offerings in Boston this season, and which has been accorded the highest praise from critics.

"Two new musical artists whom the French are sending over this year are Micheline Kahn, harpist, and Yvonne Astruc, violinist, who are to appear in joint recitals. They are among the new musical sensations of Paris and are relied upon to create a like impression in this country," Mr. Herndon continued, "and then we expect visits from Camille Chevillard, composer and conductor of Lamoureux Orchestra; Gabriel Pierné, composer, conductor of the celebrated Colonne Orchestra, and Alphonse Catherine, who appeared here last season as guest conductor with several of our noted symphony orchestras. He has been forming musical units for the soldiers under direction of the French Government. Although these and other artists are coming here from France, and there is a strong desire on the part of most of the French artists to visit the United States, they are arranging for one of the most active seasons in the world of music in France. Many of the plans have been delayed because so many of the younger artists are still in the army, and it will be several weeks before they are demobilized."

Mr. Herndon also completed arrangements for the opening of the Theatre Parisien in New York next season. This intimate theater, with a repertory embracing short plays, operettas and general French light music and comedy, will play for twenty weeks at what is now known as the Belmont Theater, but which hereafter is to be the Theatre Parisien.

OBITUARY

Edgar H. Sherwood

Edgar H. Sherwood, musician and composer, died at his home in Rochester, N. Y., on June 2. Mr. Sherwood was born in Lyons on January 29, 1845. He began his musical career at the age of four years. For a time he gave it up for the study of medicine, but when he returned from serving in the Civil War he took up music as his vocation. He was pre-eminent as a teacher and performer, and his compositions are well known among musicians. The wide scope of his musical activities included the editorship of a musical and social journal for twelve years in Chicago.

Jacques Malkin's Wife Succumbs in Paris

A recent letter to Manfred Malkin from his brother, Jacques, brought the sad news of the death of the latter's wife in Paris on May 15. Ingebourg Malkin (née Magnus) during her many concert tours in Europe earned a unique position among the foremost women violinists.

Infant Son of Reed Miller Dies

Mr. and Mrs. Reed Miller have suffered a sad bereavement in the death of their infant son, Reed Van Der Veer Miller. He was born May 25 and died on June 19. Mr. and Mrs. Miller have the warmest sympathy of their host of friends in the musical world.



"WHEN YOU LOOK IN THE HEART OF A ROSE."

May Peterson, the popular prima donna, poetically visualizes the title of a deeply appealing and strikingly successful melody ballad.

OUR OWN SHERLOCK HOLMES

"S'matter, Pop?" Saw you, Dan Beddoe, in the middle of the street, Broadway and Seventy-second, Friday night at 6:30, newspaper and umbrella in one hand and the inside of your pocket in the other, giving the passing autos the "once over." Were you considering a purchase or substituting for the "cop" on that beat?

Who was the fat man trying to squeeze Ernest Henkle, of the Metropolitan Opera House, and another fellow out of the back seat of a taxi passing Broadway at Seventy-second street, Wednesday evening, at 6 o'clock? Even the poor old tire couldn't stand the weight on that side.

I saw you, Franke Harling, Wednesday night! Bertolotti's restaurant is a great place for composers, isn't it?

Critic Morris, of the New York Herald, sat in a front row seat at the performance of the Duncan Dancers. Enjoy it, Paul, I noticed you left early?

Saw John Lang (formerly of the Morning Telegraph), David Harvey (formerly of the New York Herald and New York Times), Turner (now of the New York Evening Sun), and Allen (formerly of the New York Herald and Evening Telegram), all sneaking around the tables at Bertolotti's Italian restaurant one day last week. No! They were neither searching for news nor trouble—just a place to sit down.

At a recent Monday evening concert at Columbia University two young ladies suffered severe heart pangs upon learning that Edwin Franko Goldman is a member of the Benedicts' Club.

A few days ago I saw George Dostal, the tenor, with his wife and two cute children, all boarding a 'bus. George hasn't changed a bit.

Wonder what Riccordi's will do this summer when "Lexa" goes vacationing? Bet a dollar Gitz-Rice misses those noontime parties.

Why shoot a water pistol, Harold Morris? Why not

"shoot a nickle?" Saw you amusing some little youngster the other day on Ninety-fifth street.

Hugo Bouncek denies he buys his cigars at B. & H's. Says he was walking along the Avenue with three "gentlemen," and he only had two cigars left. So "There's a Reason"? Anyway, Hugo, they're good cigars.

Leader Arragone, of Wallack's Marimba Band, is going to find a party awaiting him when he returns East. Learned the Mrs. is planning a surprise. So?

Was it De Seguro I saw whirling around the corner at Madison avenue and Thirty-fourth street Saturday afternoon in a beautiful new automobile with a beautiful somebody?

Cornelius Van Vliet was blocking the sidewalk at Thirty-fourth street and Fifth avenue, at midday, on Friday, having an animated discussion with—somebody. Those "ice cream" trousers, white shoes and dark blue coat are very becoming.

On dit—the wedding of Bernhard Steinberg, cantor at the Temple, Eighty-sixth street and Fifth avenue, New York, and Miss Künstlich, a pupil of the genial cantor, Sunday, June 29. S. H., Jr.

Russian Symphony to Visit Texas and Oklahoma

The Russian Symphony Orchestra will open its annual fall tour in October, beginning in New York State and swinging through the Middle West as far as Oklahoma, Texas and other points in the Southwest. The South will be visited again early in December when the organization will be en route back to New York.

MADAME BIANCHINI - CAPPELLI

desires to announce the opening of her Conservatory of Vocal and Dramatic Arts, under her personal direction.

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COVENT GARDEN REVEALS NEW ENGLISH TENOR SENSATION

(Continued from page 5.)



the public, has now become a leading favorite. How, except by dint of repeated hearings, can a native work be expected to become popular? In America we blame the foreign conductors, who have no sympathy with native effort, but here they have only native conductors: Wood, Geoffrey Toye, Landon Ronald, Beethoven, Goossens, and yet—It is certainly true that English music is as rarely heard in England as American music is—or was—in America. And this in spite of Jean Aubry's propaganda against "Bochism" in music.

THE NEW SCOTT QUINTET

Cyril Scott does not inveigh against this "Bochism," in fact he is as full of appreciation for the modern Germans as he is of the French. Indeed his music in its latest manifestations, shows a healthy amalgamation of the two styles, which moreover is full of his own individuality. I had the opportunity of hearing his new string quintet (with two cellos), which was played for the first time by the Philharmonic String Quartet last Friday. It

is a magnificent work, beautifully made, rich melodically and harmonically, with a fugue and a chorale at the end that are as solid as the Rock of Gibraltar. The four movements are run into one and there is enough happening all the time to keep even Carl Van Vechten from being bored. Besides this latest creation, Mr. Scott has written a new string quartet, two orchestral passacaglias, recently played for the first time, and an opera, "The Alchemist," new being orchestrated, which is likely to be produced next season. A year from this fall he intends to visit America, to play his own concerto, possibly conduct some of his own works, and to lecture.

CONCERT FIELD CROWDED.

The concert field is as crowded here as it was in New York when I left there. The Philharmonic Society finished its season last Friday with a cosmopolitan program—Brahms, Rachmaninoff, Delius, Chausson, Rimsky-Korsakoff—under the baton of Geoffrey Toye, who has been one of the temporary conductors of the season. The Queen's Hall Orchestra, under Sir Henry Wood, continues its Sunday concerts, and is also giving a series of Beethoven concerts. The Royal Albert Hall Orchestra and the London Symphony are adding their share, and to top off this musical carnival, there is a grand Czecho-Slovak Festival in which the Prague National

Theater Orchestra, the Prague and Moravian Teachers' Choral Societies, the famous Bohemian Quartet and Emmy Destinn, alias Destinnova, are the chief participants. The thing is being done on a grand scale, with the King and Queen as patrons and a whole week of continuous music-making. Destinn, by the way, is also singing at the opera, as well as her new life-partner, Dinh Gilly. She made her operatic reappearance in "Madame Butterfly" last Friday, with Thomas Burke as Pinkerton.

MOISEWITSCH AND LAMOND IN LIMELIGHT.

Pianistically Benno Moiseiwitsch and Frederic Lamond have the center of the stage, and it would be difficult to say who is the more popular. Vladimir De Pachmann, distinctly in the veteran class, gave his last concert of the season on Saturday. At seventy-one he is still the same old précieux and still annotates his program with occasional whispered confidences to the audience. Alfred Cortot, lately returned from America, gave a recital on the same afternoon.

COATES AT COVENT GARDEN.

An announcement of extraordinary importance

is the engagement of Albert Coates, the late conductor of the Petrograd Opera, as associate director of the Royal Opera with Sir Thomas Beecham. I have not had an opportunity of hearing him conduct, but I am told that he is in the very front rank of operatic conductors. It is to be expected that Covent Garden will add some Russian works to its repertory with two such staunch Russophiles at its head.

CÉSAR SAERCHINGER.

Letz Quartet to Play in Oberlin

The Letz Quartet will be heard for the first time in Oberlin, Ohio, during November next, playing in the course of recitals given at the conservatory. Mrs. William Bennett, the New York pianist, will be the assisting artist.



BRIGHT LIGHTS OF THE LONDON MUSICAL SEASON.

(Center) Thomas Burke, the new tenor sensation at Covent Garden. (Upper left) Eugene Goossens, whose latest work, "Four Concerts," was recently produced by the Russian Ballet Orchestra. (Lower right) Cyril Scott, whose new string quintet (with two cellos) was played in London.

U. S. Kerr Heard in Manchester, N. H.

Manchester, N. H., June 9, 1910.—one of the most interesting recitals heard here in some time was that presented last night by U. S. Kerr, the well known bass, assisted by Marion G. Aubens, contralto, and F. H. Luker, pianist. Mr. Kerr has a most agreeable voice, rich and clear in quality, and he uses it with marked intelligence. An ingratiating personality won his audience from the first. He sang the following selections: "Kypres" (Holmes), "La Calumnia" (Rossini), "Kamrat" (Rorling), "A Song of France" (Treharne), "The Kilties March" (Murchinson), "Longing" (Kaun), "Mexicana" (Stephens), "O, Wert Thou in the Cauld Blast?" (old Scotch), "Believe Me if All Those Endearing Young Charms" (old Irish), Toreador Song from "Carmen" (Bizet). The assisting artists also contributed pleasure.

Maud Powell Recital Benefits Settlement

Maud Powell, violinist, gave abundantly of her great gifts at a recital on Thursday evening, June 19, in the Metropolitan Baptist Church, benefiting the Colored Music School Settlement. Her numbers included a movement from the De Beriot concerto, two movements from a sonata by Leku; "Were I a Bird," Chopin; "Waltzing

Doll," Poldini; "Mignon" gavotte, Thomas; "Dance of the Imps," Bazzini; "Danse Eccossaise," Strathspey; her own arrangements of Palmgren's "May Night," Coleridge-Taylor's "Deep River" and J. Rosamond Johnson's "Nobody Knows the Trouble I See." The favorite "Souvenir" by Drdla, Civil War tunes and Dvorák's "Humoreske" completed the program.

Each number was given in an exquisitely finished style, expressing Mme. Powell's wonderful art. Her audience was a most interested and appreciative one, and she is to be highly commended for giving the students and others connected with the settlement an opportunity to hear such fine music.

Axel Skjerne, who accompanies Miss Powell, gave sympathetic and artistic support. He was heard in three solo numbers—"Danse Negre," Cyril Scott; "Crystal Spring," Mason, and Grieg's "Dance of the Gnomes."

MUSIC'S INFLUENCE ON WOUNDED SOLDIERS

May Peterson's Recent Interesting Experience

Great things are being accomplished these days in the hospitals through the power of music and song. In fact, there is quite a science in knowing what music to give to the various patients, because, while all kinds of music increase the action of the heart, there are certain instruments that have to be prohibited in the wards, such as the loud brass instruments or a full band.

According to Isa Maude Ilsen, director of music for the American Red Cross, one patient with a weak heart collapsed almost immediately upon hearing a cornet solo played in his ward. A talking machine, on the other hand, induced another patient to eat, after a dangerous period of abstinence, while a third, a very dejected boy, blinded in battle, who awaited the arrival of his young wife and the little boy he had never seen at Ellis Island, because of the concerts which he had heard and which had helped to buoy him up—became so cheered that he rallied remarkably by the time his small family had arrived, and his blindness was considerably offset by his cheerfulness.

The most unusual case of what music has done happened just the other evening at a hospital where May Peterson, soprano of the Metropolitan Opera Company, went to give a few hours of pleasure. In one of the wards was a lad whom the doctors and nurses had not been able to bring out of a dazed condition due to shell shock. Miss Peterson was nearing the close of her first song when a cry coming from the boy attracted the startled attending physicians' attention. Something in the voice, perhaps a word in the song, or something about the singer herself had touched his memory and restored his normal state of mind. Later, when the singer spoke to him, he told her he was from the West, and his pleasure and happiness were doubled when he learned that Miss Peterson had recently returned from the Coast. The doctors could give no definite explanation as to the cause of his recovery except that the music had brought about a change in his mental condition. It is not at all surprising that Miss Peterson is more grateful than ever before for this great power of song which has been used so successfully as a healing influence.

Guilmant Organ School Moves

The office of the Guilmant Organ School and studio of Dr. William C. Carl will be moved and located after the first of July at 17 East Eleventh street (Hotel Van Rensselaer). The change is made on account of extensive alterations in the Twelfth street building, where Dr. Carl has resided for a long time.

The Guilmant Organ School will reopen for the fall term October 7 as already scheduled, and the advance application list is the largest in the history of the institution. New features will be incorporated in the schedule for the coming season, making the course of work as complete as possible for a thorough up-to-date education for the organist and choir director.

Dr. Carl will spend the summer in the mountains, and during his absence, his place at the organ in the First Presbyterian Church will be filled by Harold Vincent Milligan and Willard Irving Nevins, both post-graduates of the school. The contest for the six free scholarships offered to deserving students by the Hon. and Mrs. Philip Berolzheimer, will be held Friday, October 3. The list will close October 1.

Dorothy Stevens Scores in Musical Play

Dorothy Stevens, a young girl from Oscar Saenger's studio, sang the leading part in a fairy play, "The Toy Shop," at the Punch and Judy Theater, New York, recently. Miss Stevens is petite and dainty and she played the part of the fairy to perfection, her lovely, high, clear soprano voice and sprightly acting and dancing being a delight. She also coached fifty little children who appeared in the musical numbers.

Frida Benneche to Wed

Announcement has been made of the coming marriage of Frida Benneche, well known in musical circles both here and abroad, to Dr. Erick A. Beck, of this city. The ceremony will be performed on Thursday afternoon, July 3, at four o'clock, at the summer home of the bride's mother, Mrs. Madeline Benneche, at Cedarhurst, L. I.

JEANNE DE LUNE
SOPRANO

FORMERLY OF THE HAGUE OPERA, BRUSSELS OPERA,
LONDON OPERA HOUSE

DILLON SHALLARD
BARITONE

(CAPTAIN AMERICAN RED CROSS)

FORMERLY OF THE ROYAL OPERA, COVENT GARDEN, PARIS OPERA

After fulfilling their war duties, have returned from Europe and will tour the United States and Canada during season 1919-1920

TEMPORARY ADDRESS

CARE MUSICAL COURIER, NEW YORK

MME. DE METTE IS FOR AMERICAN SINGERS

Star of San Carlo Opera Believes Best Voices Are in
This Country

Stella De Mette, one of the leading stars of the San Carlo Opera, began her career at a very early age, for at ten years she possessed a good singing voice and at fourteen she sang for Louise Homer in St. Louis and at that artist's suggestion at once began serious vocal study.

Some years later, when the young girl was passing the summer at Lake Lugano, on the Italian-Swiss border, the impresario of the Politeama Genovese, of Genoa, heard



Photo by Terkelson & Henry, San Francisco

STELLA DE METTE,
As Carmen.

her sing and at once engaged her for his theater, although she had no repertory, having been studying only tone placement for twenty months or so. On her return to Milan she prepared her operatic roles and soon after made her debut as Lola in "Cavalleria Rusticana." Her success was such that she at once was asked to do Adalgisa in "Norma," in which she appeared twenty-eight times that season. She was the youngest foreign debutante who ever appeared in Italy.

Stella De Mette's return to her native country a year later was signalized by her engagement for the Metropolitan Opera. Not desiring to remain there indefinitely unless assigned important roles she decided to return to Europe but the war kept her here and she accepted an

engagement with the San Carlo Opera and now has been one of its leading attractions for four successive seasons. Her most pronounced triumphs with Mr. Gallo's organization were gained in "Carmen," and she will sing that role also this month with the open air Municipal Opera in St. Louis.

Speaking to a MUSICAL COURIER representative, Mme. De Mette said:

"I am proud of my connection with the San Carlo Opera. Mr. Gallo is a wonderful man and perhaps the first impresario to have made grand opera at popular prices a paying proposition. He is broad minded enough, too, to give American singers a chance. I believe the best voices are found in this country, especially women's voices. Success will come eventually to every American singer with the proper equipment of voice. Study, study, study is the thing. Vocal work and diction were my continual lot in Italy while I studied there. I managed to learn the language thoroughly. Work is the thing for us artists, American and otherwise, and if we possess enough intelligence to apply what we learn, obstacles are bound to vanish no matter how insurmountable they seem at the time. 'Courage and advance' (coraggio e avanti) my maestro used to say. We have wonderful voice teachers here in America. Marie Rappold is one striking example of what our native instructors can produce in brilliant and successful operatic work."

KANSAS CITY CONSERVATORY'S MOST BRILLIANT SEASON COMES TO A CLOSE

Commencement a Big Event—Crowds Hear "Tales of
Hoffman"—"Rainbow Pageant" Given on Lawn—
Press Praises Thompson Pupils—Violin
Quartet Scores

Kansas City, Mo., June 17, 1919.—With 1919 showing abundant and rich returns artistically and financially, the winter season of the Kansas City Conservatory of Music drew to its close June 5 with beautiful and impressive commencement exercises. Phenomenal strides made by the endowed and incorporated institution during the past season despite disturbed conditions are expected to receive even greater impetus with the opening of the fall term. Enrollments for the summer term have been so heavy that the heads of the piano, vocal and violin departments, and other departments as well, will remain at their posts except for brief vacations to be taken late in August, immediately before the opening of the fall term.

Commencement activities, beginning May 2 with the annual "spring dance" of the Tri-Gamma Sorority, continued almost unbroken to June 7. On May 26 a most interesting and highly successful program of interpretative and ballet dancing was given at the Grand Opera House by pupils of Helen Topping, under the auspices of the Council of Clubs and for the benefit of the Girls' and Children's Hotel.

Three concerts given by pupils of Bertha Harnaday, of the piano department; Louise Kinley, of the violin department, and Elizabeth Plunkett, of the piano department, testified to the excellent standards and methods of instruction maintained in junior classes at the conservatory, and were notably well attended.

On the evening of June 2 artist-pupils of John Thompson, director of the piano department, appeared in concert and by their display of sound and fluent technic, distinctive style and budding artistry, won warm encomiums from a large audience and the press as well. Featured on this program were Ewing Avery, Catharine Hatch, Mary McKee, Ruth Lieberman, Ruby Crozier, Alta Stanley and Miriam Lamar.

On the evening of June 3 a "Rainbow Pageant" was held on the lawns of the conservatory, in which 250 pupils of the junior department participated. Bertha Harnaday and Lenore Anthony, of the dramatic art department, supervised the brilliant and memorable spectacle with cleverness and originality, aided by Helen Topping, who trained the dancers. A delighted audience cheered from motor cars, sidewalks, windows, building tops, and every available nook and cranny which commanded a glimpse of the exclusive Linwood boulevard site of the school. It is of record that the traffic police were the only ones pleased when the lovely spectacle with its enchanting musical accompaniment was over.

On the evening of June 4 artist-pupils of Francois Boucher, director of the violin department, presented a program, delightful and varied. Polish and well controlled musical feeling marked the performance of the young artists, particularly the string quartet, which includes Helen Douglass, Alice Hurd, Pearl Moore and Ruth Wilde. Emanuel Russo, Madeline Barrett, Eddie Wolberg, Abe Steinberg, Louise Mason, Irving Abrahamson, Ernestine Songer and Alice Hurd were the soloists.

June 5, commencement evening, Catharine Hatch (pupil of John Thompson) played the Schumann concerto, Alberta Blattmann and Helen Luise Finch (pupils of Allen Hinckley), sang operatic arias, and Helen Douglass (pupil of Francois Boucher) played the D major concerto of Paganini. These numbers were followed by an address delivered by Maud Powell, music critic of the Kansas City Star, and the awarding of diplomas by J. A. Cowan, president.

On the evenings of June 6 and 7 pupils of Allen Hinckley, director of the vocal department, sang "The Tales of Hoffman" to crowded houses. Francois Boucher directed the orchestra, comprised of school students, with highly creditable effect. The singers, many of them possessing lovely voices, sang throughout with ease and assurance, displaying remarkable development of voice and equal gifts of charm.

The graduates were Nellie Gray and Catharine Hatch, piano; Mildred Adams, theory; Alberta Blattman, vocal, and Helen Douglass, violin. Those who received teachers' certificates were Marie Bliss, Alta Stanley, Blanche O'Connell, Lillian Rutherford, Clara Elsie Whiteley, Rubie Crozier and Mildred Berenice Ellis, piano; Alice Hurd, violin; Clara Elsie Whiteley, Frances Fey and Eldora Scott, public school music. Frank Porter and Mary McKee, piano, were of the first year artist class.

L. F. T.



MRS. ALBERTO REARDON,

Who, as assistant state chairman of the community sings in Ohio, has found "By the Campfire" to be one of the best "community sing" numbers that she has ever used, for the song lends itself readily to mixed voice harmony and is always sung with whole heartedness. Mrs. Reardon, who is also a gifted singer, has been very actively engaged in camp entertainment work.

Letz Quartet to Play in Oberlin

The Letz Quartet will be heard for the first time in Oberlin, Ohio, during November next, playing in the course of recitals given at the conservatory. Mrs. William Bennett, the New York pianist, will be the assisting artist at this concert.

Credit for Illustrated News

The intimate pictures of some of the artists who are using "Values" and "Smilin' Through," which appeared recently in these columns, were taken by the Illustrated News.



EMILY CONWAY

Mezzo-Soprano

Season 1919-20

ANTONIA SAWYER, Inc.
Aeolian Hall - New York City



MINNIE TRACEY'S WORK IN AMERICA

Capacity Classes in Her Cincinnati and Columbus Studios—Her Pupils' Concerts a Success



Photo by J. Albert Jones, Cincinnati
BEATRICE LINDSAY,
Accompanist for the pupils of the Minnie Tracey artist classes.



LAURA STRUBBE,
Coloratura soprano.



Photo by Grand Studio, Cincinnati
MARGUERITE HUKILL,
Soprano.

Minnie Tracey's good work in cultivating and perfecting voices is being recognized in the Middle West, and her classes in Columbus and Cincinnati have been well attended. In fact, her time is all taken and the classes are practically filled to their capacity. When concerts are given for her pupils, they are certain to be well attended. For instance, at her spring concert in Columbus recently, 550 people were present and some 300 were turned away on account of the lack of space.

Quite the same thing occurred at the concert given on June 5 at the Cincinnati Women's Club, where Miss Tracey presented some of her advanced pupils. The audience thoroughly enjoyed the program of this concert, the first number of which was said to be one of the most novel features given in Cincinnati: two scenes from the first act of "Iphigenie en Tauride," Gluck, were presented by Miss Tracey in the role of Iphigenie, with the assistance of Marguerite Beutel and Helene Kessing. A well trained chorus of priestesses contributed work of an ex-



Photo by Aime Dupont, N. Y.

MINNIE TRACEY,
Distinguished American dramatic soprano, now teaching in Cincinnati and Columbus, Ohio.

MINNIE TRACEY AND SOME OF THE PUPILS OF HER ARTIST CLASSES

cellent tonal quality. Miss Tracey was accorded an ovation for her artistic rendition of the prayer from that opera.

Minnie Tracey's artist class contains many excellent voices; three of these are coloratura, owned and carefully employed by Katherine Hoch, June Abraham and Laura Strubbe, whose work is also characterized by its technic and facility. Marguerite Hukill and Helene Kessing created favorable impressions, as did Margaret Van Horn and Arnold Schroeder, a bass, whose splendid voice was well liked by the audience in his aria as the High Priest in "Aida."

Micaela's aria from "Carmen" was charmingly sung by Florence Enneking, who possesses a promising operatic voice; later, in a scene from the same opera, she strengthened the good impression made, assisted by Pearl Besuner and Genevieve Kindsay. The contralto and mezzo-soprano voices of Edna Daugherty, Mary Kelch and Marguerite Beutel may also be commented upon. The last mentioned was very effective in the judgment scene from "Aida." A very young soprano, Etta Weiler, sang Matilde's aria from "Guillaume Tell" in a satisfactory manner, and disclosed a voice of exquisite timbre.

Emma Noe, the young American soprano, who was successful as a member of the Chicago Opera Association last season, and who has just completed a six weeks' tour as soloist with the Minneapolis Symphony Orchestra, was prepared for the operatic stage and taught entirely under the direction of Miss Tracey, who took her to Campanini, who engaged her. Miss Noe had been trained as a contralto. When she went to Miss Tracey her voice was not in good condition. Miss Tracey first mended her voice, and built up the head tones, eventually making her over into a dramatic soprano, which nature had intended her to be. A pupil of a well known American woman, and an American product herself, Miss Noe was offered an engagement at Covent Garden this season, which she could not accept because she was under contract for other engagements. However, she will go to Covent Garden next season, when her teacher will also take her to Paris.

Miss Tracey was well known in Europe as a vocal



EMMA NOE,
Soprano of the Chicago Opera, who has just finished a successful tour with the Minneapolis Symphony Orchestra. She is one of Minnie Tracey's pupils in voice placing, operatic repertory and acting.



MARGUERITE BEUTEL,
Mezzo soprano.



Photo by Apeda, N. Y.
FLORENCE ENNEKING,
Dramatic mezzo.

teacher. She was also known for the soirées she gave at her studio. Many of the more celebrated artists now before the public have at some time or other met her in Paris, where she entertained Jan Sibelius, Massenet, Emil Sjögren, Fevrier, Koehlen, Jean Hie, Pablo Casals, Harold Bauer, Moszkowski, Thibaud, Alfred Cortot and Georges Enesco, as well as many composers, politicians, writers and artists.

During the last winter in Cincinnati, Miss Tracey and her friend, Lillian Taylor Playsted, gave a series of musical evenings which were called "Salon des Allies," and were among the social events of the season. She also entertained there at various times Jacques Thibaud, Harold Bauer, Alfred Cortot and Eugene Ysaie. Miss Tracey's extensive experience in opera and concert has gained for her the admiration and respect of all with whom she has come in contact. She feels the greatest joy in putting this power and influence at the disposal of her American pupils.

Lazar S. Samoiloff a Voice Specialist

Lazar S. Samoiloff has been in the public eye during the past season more conspicuously than ever, largely due to the recitals he has managed at Aeolian Hall and elsewhere in New York. These were given by prominent Russian artists who studied or coached with him, and invariably attended by large audiences. But it is not in this capacity that Mr. Samoiloff desires to be best known; rather is it as a vocal specialist. In this field he has won international renown, so that singers from abroad, especially from Russia, come to him in large numbers. One writer referred to him as Nina-Lazar-Tarasova-Samoiloff, a play on the name of his latest successful Russian artist and his own; another wrote of his "Vocal Clinic" and plan to introduce his pupils to Italy.

The singers who owe their success to Mr. Samoiloff are many; those whose voices had been ruined found his system of vocal exercises remarkable, leading to amazing results. His articles speak of "too much voice culture," of similarity of errors in singing, causes by imitation of others' faults, of the "parrot work" which is so common, etc. Papers have referred to his fine voice, to his singing of some of the music of Amonasro, his beautiful interpretation, and to his "words of wisdom," to his belief in



THE SAMOILOFF BEL CANTO SUMMER SCHOOL, 1200 Sunset avenue, North Asbury Park, N.J., where L. S. Samoiloff teaches his summer pupils during week ends; early in the week he is at his studio in Carnegie Hall, New York.

the natural, not the artificial, and to what he calls "my secret of singing," which is simply the perfectly relaxed body and mouth.

COLUMBIA UNIVERSITY CONCERTS

SEVENTH CONCERT, JUNE 16.

Monday evening's open air concert at Columbia University drew the usual large throng which seems to assemble every Monday, Wednesday and Friday to hear the New York Military Band, Edwin Franko Goldman, conductor. Those in charge could hardly have selected a more delightful location for these summer concerts and on such an ideal night as this the performance was doubly enjoyable.

The program opened with "The Star Spangled Banner," followed by Berlioz's "Rakoczy March" from the "Damnation of Faust." Then came the overture from Weber's "Oberon," "Meditation" from Massenet's "Thais," Victor Herbert's Irish rhapsody, excerpts from Bizet's "Carmen," Isolde's "Love Death" from Wagner's "Tristan and Isolde," and as a concluding number, the Strauss popular waltz, "You and You."

It is needless to describe in detail the work of this noted band inasmuch as the playing of these men has often been referred to in the columns of the MUSICAL COURIER. Mr. Goldman as a conductor ranks extremely high, and again on this occasion he read the various numbers to the complete satisfaction of the large audience assembled there. It was a program well liked from beginning to end and judging from the applause, it was selected to suit the tastes of the usual followers. Earnest Williams, cornetist, was obliged to add several encores following his well rendered solo "The Surf" (Steinhauser).

EIGHTH CONCERT, JUNE 18.

The largest audience of the season attended the concert at Columbia University, New York, on Wednesday evening, June 18. The New York Military Band, under the able guidance of Edwin Franko Goldman, again demonstrated its excellence. This band has gained in popularity to such an extent that its future as a permanent organization is practically assured. With a committee consisting of such public spirited citizens as Helen Hartley Jenkins, chairman; Murray Guggenheim, vice-chairman; Mrs. Daniel Guggenheim, Marcellus Hartley Dodge, Felix M. Warburg, and last, but not least, the untiring conductor, Edwin Franko Goldman, this should be easy to accomplish.

The concert opened with "March Lorraine" (Ganne), which was followed by Suppe's ever popular "Poet and Peasant" overture. "La Vierge" (Massenet) was rendered with delightful tonal quality, which won the appreciation of the vast audience. Fantasia, "La Bohème" (Puccini) closed the first part of the program.

Part II opened with community singing, after which Betty McKenna, soprano, sang two charming songs by

Louis Koemmenich, "Oh, Cool Is the Valley Now" and "My Love Hath Wings." The last song was redemanded. Mr. Koemmenich conducted his own numbers with that authority and musicianship which always characterizes his work.

Handel's largo was the next number, and for the close Mr. Goldman rendered "The Ride of the Valkyries" (Wagner), brilliantly performed.

It is needless to go into detail again regarding the work of Mr. Goldman and his well trained band, which shows his fine musicianship in its artistic performance.

NINTH CONCERT, JUNE 20.

There was an air of intimacy throughout the rendition of the all-American program presented by the New York Military Band last Friday evening. Many of the composers whose numbers were played were among the audience and shared in the applause which followed his or her selection. Sousa's "Semper Fidelis" march was an appropriate beginning. The second number listed on the program—Mayhew Lester Lake's overture, "Americana"—was to have had its initial performance, but two other numbers were given instead, MacDowell's beautiful "At an Old Trysting Place" and Henry Hadley's characteristic "Irish," from "Six Silhouettes." A Walter Kramer's romance and "In Elizabethan Days" were particularly well received, especially the latter number, which was encored. The well known composer, Victor Herbert, was represented by excerpts from "Algeria."

Part two of the program was scheduled to open with Mana-Zucca's novelette, but for some reason or other excerpts from Reginald De Koven's "Robin Hood" were substituted. However, toward the end of the program, in response to a number of requests, that young composer's "If Flowers Could Speak" was played, with Ernest S. Williams as cornet soloist. This number was so well received that Conductor Goldman requested Mana-Zucca to



Photo by F. Butelli

ALFREDO VALENTI,

Artist-pupil of Adelaide Gescheidt, pays tribute to the Miller Vocal Art-Science Method.

Grace Marcia Lewis Captivates Audience

Grace Marcia Lewis, the popular Detroit soprano, has once more demonstrated her remarkable qualities as a singer. At this concert she appeared with the distinguished violinist, Eddy Brown, at the Detroit Arcadia, on Sunday evening, June 1, sharing with him in the honors. If it is true that the greatest test of an artist is expressed by the degree of approval of an audience, Miss Lewis can be congratulated upon her success in arousing her audience to that high pitch which called forth the demonstration the audience accorded her. Her beautiful voice, the artistic handling of it, and her most charming stage presence captivated the audience from the first. She has perfect control over her voice, its tonal colors, and delicate nuances. A burst of ap-



GRACE MARCIA LEWIS,

Of the Ganapol School of Musical Art, Detroit.

plause greeted the singer after her first group of songs, which consisted of a Russian song by Glinka and an aria from the opera "Russalka," by Dorgomijesky, sung in the Russian language. After a number of recalls she was obliged to respond to several encores. The second group included an old Italian song and a modern English ballad. In a word, Miss Lewis was a favorite with her audience, and within a reasonable length of time she ought to sing herself into the hearts of our American public.

Epstein Slowly Recovering

Richard Epstein, the pianist, a member of the Elshuco Trio, is in a New York hospital recovering slowly after three operations which he was obliged to undergo a short time ago as the result of a serious internal trouble.

MAX GEGNA

CELEBRATED
CELLIST



SEASON 1919-1920

The New York Sun

Mr. Gegna showed himself to be well qualified to meet the demand made in the delivery of the selections he offered. He played with beautiful tone and technique and a graceful style. His work is guided by refinement and taste.

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sing one verse of the song, which she did, and was vociferously applauded.

"The Lady Picking Mulberries," a Chinese episode by Edgar Stillman-Kelley; MacDowell's "To a Wild Rose," and Samuel Gardner's "From the Canebrake," proved to be an unusually attractive group. The last mentioned number was conducted with vigor by the composer himself who, it will be remembered, in 1918 was awarded the \$1,500 Pulitzer prize and the \$500 James Loeb prize as "the most talented and deserving student of music in America."

Vahrah Hanbury, soprano, who has recently been coming into prominence, sang in a finished manner, "At Dawning" Charles Wakefield Cadman; "Loch Lomond" (Old Scotch), arranged by Arthur Foote, and "Love's in My Heart," R. Huntington Woodman, which was encored.

"The Pride of America," a splendid number by the conductor of the band, Edwin Franko Goldman, closed a most interesting program, which was listened to by an audience which occupied practically every seat in the gymnasium, with hundreds of people standing outside of the building.

Shallard and De Lune to Tour United States

Captain Dillon Shallard, of the American Red Cross, recently arrived in New York on board the S.S. Touraine from France, where he had been since September of 1917. Accompanying him was Jeanne De Lune, soprano, formerly of the Hague, Brussels and London Opera. Captain Shallard, who is a baritone, was also connected with the Royal Opera, Covent Garden and Paris Opera, but now having returned to America, both he and Mlle. de Lune will make a tour of the United States.

Emma Roberts at Spring Lake

Owing to the fact that a good part of her summer will be devoted to the making of records, Emma Roberts is planning to spend July at Spring Lake, N. J., so that she can run back and forth conveniently between that resort and New York.

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COLLEGE NIGHTS AT THE BOSTON "POPS"

Agide Jacchia Again Conducts—Compositions by New England Conservatory Teachers Feature Conservatory Night—Laura Littlefield Sings in Braintree—Mrs. Hall McAllister Plans Morning Musicales for Next Year at Copley-Plaza

Boston, Mass., June 22, 1919.—Symphony Hall served as a rendezvous last week for the thousands of college alumni who returned to Boston for their class reunions during "Commencement Week." The Symphony Orchestra management, with characteristic foresight, had set aside Monday as "Conservatory Night," Wednesday as "Harvard Night," Thursday as "Tufts Night" and Friday as "Boston University Night." The wisdom of this plan was clearly evident in the huge crowds of graduates from those institutions who attended the concerts and in their great enthusiasm.

Composers of the New England Conservatory of Music were appropriately featured on the program of "Conservatory Night," with Clement Lenon, of the faculty, as guest conductor. A singular coincidence was the fact that Monday proved to be the fortieth anniversary of the first production of Director George W. Chadwick's "Rip Van Winkle" overture. Mr. Chadwick conducted the orchestra in this now classic piece and received a splendid ovation from the packed house. The work was originally played as one of the graduating pieces of the Leipzig Conservatory in June, 1879. It was soon after given its American premiere by the Harvard Musical Association, of Boston.

The first public hearing of Henry M. Dunham's "Aurora," for organ and orchestra, made an impression of vast swelling tonality. It is based on impressions received from Guido Reni's celebrated picture of that name. A private hearing was given at the Harvard Club, of Boston, a short time ago. Albert W. Snow served as organist. The composer, who sat in the middle of the house, was liberally applauded.

Two pieces for English horn, a "Berceuse en Carillon" and "Serenade Gaie," represent work which Stuart Mason did in Paris before the war. They have been played previously at the conservatory. Louis Speyer, as soloist, was accompanied by the composer at the piano.

A waltz, "The Wanderer," a melodic and spirited piece, was by Allan L. Langley, a member of this year's graduating class, several of whose works have been performed at concerts of the Sinfonia Fraternity of America.

Agide Jacchia, long hindered from conducting the "Pop" concerts on account of illness, was welcomed back to the leader's stand on Tuesday. He returned with his customary enthusiasm and interpretative ability, and has every intention of holding through the four remaining weeks, showing the vim with which he opened the concerts in May.

Laura Littlefield Sings in Braintree.

Laura Littlefield, the popular soprano, who is concluding her most active season, was the soloist at the fiftieth anniversary exercises of Delta Lodge, June 3, at Braintree, Mass. Mrs. Littlefield's familiar abilities were given an effective demonstration in numbers by Stern, Dresel, Willeby, and in an old English air.

Mrs. Littlefield is finding it difficult to begin her vacation owing to the quite uninterrupted demand for her appearance in concert, a demand which was considerably stimulated by her recent appointment as soprano soloist at the New Old South Church, one of the most coveted positions in New England.

Mrs. Hall McAllister's Morning Musicales.

Mrs. Hall McAllister, the well known vocal instructor and coach, who achieved considerable success with morning musicales at the Somerset Hotel a few years ago, is arranging a new series for next season in the ballroom of the Copley-Plaza. If present prospects are fulfilled, there will be at least three morning concerts early next winter. At each of these concerts an eminent singer and a great violinist or pianist will be heard together in a relatively light program. J. C.

De Bruyn Sings at Union League Club

The Union League Club of New York is in the habit of giving elaborate luncheons and entertainments every so often to the wounded soldiers, each time inviting two regiments to enjoy its hospitality. A many coursed luncheon is accompanied by a splendid and varied entertainment, and on June 18 the Czecho-Slovak Regiment G, under Major Dusek, and one of the French-Canadian regiments were the happy guests.

The services of Roger De Bruyn, tenor, were secured for the afternoon and he sang several French and English numbers of such a bright and cheerful character and in such a happy vein that he was applauded to many encores. "The boys" seemed to appreciate not only his selections and the way he sang, but also the spirit in which, although

divided by the artist's platform, he still made himself one of them.

Also on the program was Mr. Belvan, a Czecho-Slovak tenor, who sang in his native tongue to the great pleasure of his fellow countrymen. Karel Leitner gave sympathetic support as accompanist for both singers. The program was entirely arranged by Hugo Boucek. It is natural that they should call upon him for anything pertaining to the Czecho-Slovak character, and needless to say, the whole affair was planned in Mr. Boucek's own finished style, with careful attention to detail and the desires of the guests.

ZANELLI TO BE METROPOLITAN'S FIRST SOUTH AMERICAN SINGER

Young Chilean Baritone Attains Operatic Goal Very Quickly

Renato Zanelli, the new baritone of the Metropolitan Opera Company, was born at Valparaiso, Chile, in 1892. His father was a native of Italy and his mother was a



Photo by Navarro-Martinez

RENATO ZANELLI,

The young Chilean baritone, engaged for the Metropolitan Opera.

Chilean. During the fifteen years in which he traveled through Europe, he studied in Switzerland and Italy and graduated as a lawyer. It was only three years ago that Mr. Zanelli turned to singing, when Angelo Querzi, a well known singing teacher, and at one time a famous tenor on the operatic stage, after hearing Mr. Zanelli sing, assured him that after two years of study he would prepare him to sing his first opera. Indeed, Mr. Zanelli made his debut as Valentino in "Faust" in less than that time, scoring one of the greatest successes of the Valparaiso season.

While in Buenos Aires Mr. Zanelli had a special audition with the great tenor, Caruso, who advised him to proceed to New York and try the Metropolitan Opera Company, which he did a few months ago. Upon arriving in New York he met the Metropolitan basso, Andres De Segura, who undertook to give him the finishing touches, and after a short time he received a four year contract to sing at this famous opera house. As a complement to this success, the young singer also



Rocky Mt. Photo Co., Denver

METROPOLITAN OPERA QUARTET ON TOUR.

The accompanying photograph of the Metropolitan Opera Quartet was taken in the Rocky Mountains in April of this year. Frances Alda is to be seen at the wheel of the car and at her right is Gennaro Papi. The other two members of the quartet are Giovanni Martinelli (left) and Giuseppe De Luca.

has secured a splendid contract with a leading talking machine company.

These two contracts seem to be strong evidence of the exceptional qualities of this singer's voice, and his Metropolitan debut will be awaited with great anticipation.

Testimonials of Fanning's Art

Recently Cecil Fanning, who sang the role of "Elijah," with Mme. Schumann-Heink, at the Greek Theater, Berkeley, Cal., was heard in Vancouver, B. C., where he had appeared with success the season before. Such had been the happy impression formed by his first appearance that before his return a circular was issued bearing prominent musicians' testimonies of his art. One man said: "Cecil Fanning not only possesses a beautiful mellow baritone voice under perfect control but is the finest interpreter of songs I have ever heard." A woman called him "the greatest exponent of the art of singing I have ever heard"; another said that she knew of "no better education for the embryo singer than to listen to Fanning," while still another declared that "his almost plastic manner of rendering ballads and folksongs, his inimitable art of gesticulation, have the effect of transporting all his audiences and rendering obvious the beauties of song even to the most uninitiated."

Dr. Carl to Have New Organ

In recognition of the splendid work which the distinguished American organist, Dr. William C. Carl, has done for them in his years of service at the "Old First" Presbyterian Church, New York, the trustees have contracted for a new Skinner organ with ninety stops. When completed it will be one of the most modern and effective instruments in New York City.

May Peterson Still Busy

May Peterson is still busy singing here and there. On June 21 she opened the Ambassador Concerts at Atlantic City, and on July 3 she will be the soloist at the New York Stadium concert. July 30 or 31, she goes to Tacoma, Wash., for a Stadium concert, while Ocean Grove music lovers will be given an opportunity to hear her on August 12.

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Photo by Mishkin, N. Y.

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HELEN MCCARTHY,

An American coloratura soprano, who has completed a successful first season, will again be under Annie Friedberg's management next year. One of Miss McCarthy's recent appearances was at the Metropolitan Temple on June 9, when she was a soloist at the concert given by the Sunday Campaign Choir of New York. Her well rendered selections included "Caro Nome" (Verdi), "From the Land of the Sky Blue Water" (Cadman), and "Love's in My Heart" (Woodman).

Mme. Rider-Kelsey to Be Heard Next Season

Daniel Mayer announces that Corinne Rider-Kelsey will return to the American concert stage during the coming season under his direction, making her New York re-entry at an Aeolian Hall recital in January. The association will not be a new one for soprano or manager, since Mme. Rider-Kelsey has sung in London and also toured the English provinces under Mr. Mayer's management. She has been heard too little of late, and the announcement that she will return to her former activity next season will be welcomed by concert goers all over the country.

Mme. Rider-Kelsey went to Europe the summer that the world war began, intending to devote at least two

described as meteoric, in that at a bound the artist established herself as a great singer on the occasion of her Metropolitan debut. During the years which followed she was heard with practically every important choral and orchestral organization in America and Canada. She was one of the leading soloists at the Cincinnati Festival for several consecutive seasons, and also was engaged for the Worcester, Springfield, Buffalo, Richmond, Indianapolis, Ann Arbor and Norfolk festivals, as well as that given in midwinter by Canada's famous Mendelssohn Choir, of Toronto.

Mme. Rider-Kelsey gained her high reputation during the early part of her career through her superb interpretations of oratorio, but it is in recital that her pure vocalism, her feeling for the most subtle moods, her rare intelligence and her charming personality are most tellingly displayed. The lovely voice of this gifted artist was trained entirely on this side of the Atlantic.

Farewell Party to Ivor Novello

Mme. Novello Davies, one of the greatest authorities on voice culture, gave a reception and musicale Wednesday evening, June 11, at her new home, 313 West Eightieth street, in honor of her son, Ivor Novello, the young English composer, who rose to sudden fame during war times with "Keep the Home Fires Burning." The party was in the nature of a farewell to Lieutenant Novello, who sailed for England June 14 on the Mauretania after a brief stay in this country.

The list of invited guests was a long one and it comprised many distinguished in musical and society circles, among them: General and Mrs. Henry Hamilton, Frances Alda, Mr. and Mrs. Charles Pope, Lawrence Grossmith, Elsie Janis, Mr. and Mrs. William Atkins, Mr. and Mrs. Walter Pulitzer, Mr. and Mrs. Henry Goman, Elsa Maxwell, Whitney Warren, Mrs. E. N. Breitung, Mr. and Mrs. Leonard Liebling, Adela Bowne Kirby, Helene Romanoff, Mr. and Mrs. Charles H. Ditson, Rosa Ponselle, Blanche Bates, Archie Sullivan, Reginald Barker, Captain and Mrs. Hereward Carrington, Quentin Todd, Allen Tanner, Jeanne Eagles, Mr. and Mrs. R. H. Perry, Laurette Taylor, Mrs. Riccardo Martin, Miss Martin, Frank Tours, Mr. and Mrs. Orrin Bastedo, Mr. and Mrs. Sheridan Norton, Theodore Kittay, Dagmar Perkins and Mr. and Mrs. Ernest Gay.

Portland (Ore.) Hears All-American Program

On June 14, at the concert given in Portland, Ore., by the pupils of Roy Marion Wheeler, two very popular ballads of the present day were sung with much enthusiasm. These were "Freedom for All Forever," Hilliam, and "Ring Out, Sweet Bells of Peace," Caro Roma. Frederick W. Vanderpool's "Angel of Light, Lead On," as sung by Lillian Holman, was an effective opening number for the concert. B. C. Hilliam's "Freedom for All Forever" was also featured on a program which was given at the St. Regis Hotel, Kansas City, Mo., on Thursday evening, May 29. This time the song was rendered as a trio by Ewart Williams, Margaret Mangan and Helen Schumacher.

EL PASO HAD FINE OPERA SEASON

El Paso, Tex., June 10, 1919.—El Paso is enjoying a season of opera given by the Gran Compania de Opera Italiana, with Ignacio del Castillo directing. The principal singers are Tina Poggi, soprano, and Alfredo Graziona, tenor. Others are Beatriz Pizzorni Gini, Luis De Ibarquen and Arturo Mondragon. The repertory includes "Lucia di Lammermoor," "Bohème," "Il Trovatore," "Cavalleria Rusticana," "Pagliacci," "Madame Butterfly," "Rigoletto," "La Sonnambula," "Faust," "La Tosca," "Manon" and "La Traviata." T. E. S.

McKinney Plans Final Rutgers Music Service

Howard D. McKinney, head of the music department of Rutgers College, arranged a thoroughly delightful program for the final music service of the series which have been given in the college chapel. This service, which took place on Sunday afternoon, June 8, consisted of an instrumental prelude embracing the following selections: "Invocation," Ganne; "The Swan," Saint-Saëns; "Sunset," Demarest; "A Dream," Weber, and "Reverie," Brewer, all played by a quartet of organ, violin, harp and cello.

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Photo by E. F. Foley, N. Y.

CORINNE RIDER-KELSEY.

years to recitals in France, Germany and England, where she was already well known, especially in the last mentioned country on account of her opera successes at Covent Garden. The outbreak of the war caused a change in her plans, as it did for many others, and some time later brought about her return to America. Since that time she has quietly awaited the return of more normal conditions and the coming of peace before resuming her place among the foremost American sopranos.

The career of Mme. Rider-Kelsey might almost be

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Mees Preparing for Worcester Festival

The sixty-first Worcester (Mass.) festival will take place October 6 to 10, under the conductorship of Arthur Mees, who has been associated with these festivals for many years and who holds a prominent position in musical circles because of his ability and standing as a musician. Associated with Mr. Mees, as assistant conductor, will be Thaddeus Rich, also a familiar figure at the Worcester festivals. The soloists will include: Mabel Garrison, soprano; Louise Homer and Emma Roberts, contraltos; George Hamlin and Lambert Mur-



ARTHUR MEES.

phy, tenors; Reinald Werrenrath, baritone; Edgar Schofield and Milton O. Snyder, basses, and Frances Nash, pianist. Supporting these will be the sixty players from the Philadelphia Orchestra and the full festival chorus. The choral works this year are: "Judith" Chadwick; "Ode to Music," Hadley, and "Peace With a Sword," Daniels. Mrs. J. Vernon Butler and Walter W. Farmer again will act in the capacity, respectively, of accompanist and organist.

Carlo Galeffi Joins Chicago Opera

A cable dispatch from General Director Cleofonte Campanini, of the Chicago Opera Association, announces that it has been definitely settled that Carlo Galeffi, the sensational young Italian baritone, will be a member of Windy City organization this coming season. Galeffi, who is now at the Teatro Colon, Buenos Aires, will come straight from the Argentine capital to this country, arriving here some time in October. He will sing in all the principal Italian operas and will also be with the company during its five weeks' stay in New York.

Galeffi is a native of Parma, the home city of Mr. Campanini. He studied in both Bologna and Milan. Before coming to the Scala, Galeffi sang in many of the smaller cities in Italy. His debut at La Scala was an instant success, and he was engaged for the long season. After his season he went to Spain, where he was hailed as one of the greatest baritones to ever sing in the famous opera houses in Madrid and Barcelona. From there he went to Buenos Aires, Rio de Janeiro, Sao Paulo, Montevideo, Santiago and other South American music centers.

Thibaud Vacationing at Monmouth Beach

Jacques Thibaud and family will again spend the summer at Monmouth Beach, N. J. During the early weeks he will brush up on his tennis, so that the arrival of Albert Spalding, who is also to spend the summer at Monmouth Beach, will find him ready for the first

round. Both he and Spalding are tennis enthusiasts, and when they play against each other it is a case of "when Greek meets Greek."

Mr. Thibaud's season will begin early in October with an appearance at Toronto. Later in the month he will be the first soloist to appear with the New Symphony Orchestra under the baton of Artur Bodanzky. His transcontinental tour will take him to California in March.

Eight Walter S. Young Artists Give Recital

Eight artist-pupils from the studio of Walter S. Young gave a recital in Carnegie Chamber Music Hall, New York, on Saturday afternoon, June 7, and each one of the participants was a splendid example of the fine teaching of Mr. Young.

Helen Frey gave a recitative and aria from Haydn's "The Creation," as well as a group of songs, and displayed a lovely lyric soprano voice; her diction is clear and her singing has much individual style. Mrs. Wesley Bunce, Jr., possesses an excellent soprano voice of great flexibility; her contribution consisted of a group of four numbers. In selections by Beach, Hawley and Horsman, Mrs. Richard W. Colman showed temperament and a voice of pleasing quality. Eliza Donnelly entered into Mark Andrews' "Songs from a Child's Garden of Verses" splendidly. The composer, who was at the piano, believes that

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Mrs. Henry Randolph made a tremendous hit with her rich, deep contralto of wide range, and her interpretations of four of H. T. Burleigh's negro spirituals aroused the audience to the greatest enthusiasm; Mr. Burleigh accompanied Mrs. Randolph. A fine Scottish tenor, David Collins, rendered songs of his own nation with telling effect. Harry N. Lendall sang excellently a group of manuscript songs by Howard D. McKinney, professor of music at Rutgers College. Oscar Philip Steele, a young baritone, in numbers by Amy Woodforde-Finden, displayed a vigorous voice of rich quality.

Each one of these eight artists from the studio of Mr. Young is appearing successfully in church and concert work.

"The Voice in the Wilderness" Proves Popular

John Prindle Scott's "The Voice in the Wilderness" was recently sung with much success by Alice Sanford-Baker, contralto, at Temple Gate of Hope, New York, of which Dr. Marten is rabbi, and F. W. Riesberg, organist.

William G. McAdoo Pleased with

May Peterson's Singing for Boy Scouts

On Sunday evening, June 8, May Peterson, along with Big Bill Edwards, William G. McAdoo, Elsie Janis and Father Duffy, helped to open the Boy Scout campaign at the New York Hippodrome, and incidentally, through these people's efforts, the sum of \$63,000 had been subscribed at the close of the meeting. According to an account of the meeting in the New York Sun, while Mr. McAdoo received an ovation, "it was hard to tell whether he got more and louder cheers than May Peterson, who preceded him. Before beginning his speech, Mr. McAdoo spoke very highly of Miss Peterson's singing of the old songs that she had rendered, among which were "Carry Me Back to Ole Virginny" and "Comin' Thro' the Rye." Miss Peterson sang the latter for the benefit of the Police Glee Club, which was lined up in front of the back drop. In the best of voice, the Metropolitan Opera soprano instantly gained her audience, not alone with her exquisite renditions of her selections, but with her exceptional charm of manner.

Ganapol Pupil a Promising Singer

Anna Kowalska, who possesses a very beautiful soprano voice of lyric texture, has been under the care of Boris Ganapol, of the Ganapol School of Musical Art, for the past four years, during which time she has made wonderful progress. Two years ago she appeared in the title role in the romantic opera, "Halka," by Moniuszka, the noted Polish operatic composer, at the Polish Theater in Detroit. It is gratifying to her friends and to her teacher that she is having such fine success. When she started her work under Mr. Ganapol she was the contralto soloist in a Detroit church and her voice only reached from G to about D, second octave. After Mr. Ganapol had heard her and had given her a few lessons, he felt that her voice was not a contralto, and began systematically to extend her range and place her voice where nature intended. Within two years the young woman was able to sing



ANNA KOWALSKA.

high B flat with a pure lyric quality. Miss Kowalska will give a very pretentious program in Detroit on June 20, when much is expected of this talented singer. She is very musical, very much in earnest, and does a great deal of public singing in and out of the city. For the past year she has been on the Ganapol School faculty and has taught a class of promising pupils, assisting her teacher, Mr. Ganapol.



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Nahan Franko at Willow Grove

Nahan Franko and his orchestra have just closed the most successful engagement ever witnessed at Willow Grove Park. In point of attendance the session was remarkable, there being a tremendous audience crowding the large auditorium at each concert.

The conductor offered splendid programs, effectively arranged and magnificently interpreted, throughout his stay at the well known music center. Needless to state the director's work was thoroughly appreciated by the multitudes who attended the outdoor festival. The applause ever spontaneous, warm and vigorous at times amounted to an ovation. Franko's tonal reflections of the numbers chosen were masterly readings and the group of artists under the sway of his baton proved to be ever in accord and in perfect sympathy with the desire of the director's intent. Consequently there was perfect ensemble and quick response to his slightest behest. Among the soloists appearing with Franko were Genia Zielinska, soprano, new to Philadelphia, and a capital coloratura soprano; and Edward Garrett, pianist. Mr. Franko himself played the violin with authority and delightful tonal effect.

Metzger Pays Fanning Unusual Tribute

Cecil Fanning about whom Alfred Metzger recently said, "If any one would ask us whom we considered the finest American male concert singer, we should unhesitatingly say Cecil Fanning," left on June 13 for Berkeley, Cal., where he sang in a performance of "The Elijah" with Mme. Schumann-Heink on June 20. He will remain in the West only two weeks. Mr. Fanning has about finished an exceedingly brilliant concert season which extended into Canada. Everywhere that he stopped off for concerts he



CECIL FANNING AND THOMAS J. KELLEY.

Of the Cincinnati Conservatory of Music, at the O. M. T. A., Akron, Ohio.

was received with marked enthusiasm and his critical notices have all been nearly as complimentary as the one of Mr. Metzger.

In spite of the fact that he has been doing so much concert work himself, Mr. Fanning has not neglected his pupils. On June 11 he presented one of his students, Ethel Lanley Long, a coloratura soprano, in an interesting concert at the Hotel Desher. Mrs. Long gave pleasure to the large audience in a program which consisted of numbers by David, Lehmann, Branscombe, Rogers, Arditi, Weckerlin, Moore-Plotow and Gounod. She had the assistance of Joseph Eagle, harpist; Henry Abbott, harpist, and Edwin Stainbrook, accompanist, and reflected much credit upon the training that she had received from this distinguished baritone and teacher.

Arens Pupils in Demand for Concerts

Margaret Cantrell, the possessor of a rich mezzo-soprano voice, of the Arens Vocal Studio, was especially engaged as soloist at the convention of the Daughters of the American Revolution, at Washington, D. C. Her rich, sympathetic voice, good diction and style, plus fine stage presence, won for her immediate and emphatic recognition. The president was so favorably impressed that she sent the following letter of appreciation:

My Dear Miss Cantrell:

It is to thank you for the very large portion you had in making the banquet of April 16 such a successful part of the congress week that I am taking this opportunity to write you. Your very delightful selections, rendered with such skill and sweetness, were a source of a great deal of pleasure. Added to that, you were mighty good to look at, making your number a joy.

I hope we may have the pleasure of hearing you again.

Very sincerely yours,
(Signed) MRS. GEORGE TRACHER GUERNEY,
President General, Daughters of the American Revolution.

Last week Miss Cantrell sang for the Nutley Country Club in New Jersey, when she again demonstrated her right to be considered a legitimate candidate for honors in the difficult role of a concert singer. She made such a decided hit during her first week's engagement by the Stage Women's War Relief Board that she was re-engaged for a tour of the Southern camps to last several weeks.

Daphne Dame, soprano, another Arens student, appeared at a recital given May 10 at the Woman's Club House, East Orange, N. J., singing several groups with rich voice, good diction and expression. She aroused spontaneous approval on the part of the distinguished audience. As an encore she gave Del Riego's dashing "Hay Fields and Butterflies" with an abandon and ease not usually expected of so young a singer.

Splendid Recital at Blind Institute

The final pupils' recital of the season at the New York Institute for the Education of the Blind, took place in the auditorium of the school, Tuesday evening, June 10. Much commendation is due both the teachers and pupils for the remarkable success of the occasion.

The four-part chorus numbers were sung with beautiful tone quality and expression, precision of attack and phrasing. They were "Song of the Triton," Molloy; "Last Night," Kjerulf; "Ocean's Lullaby," Hatton, and "Hail to the Happy Day," Donizetti.

Marche religieuse, Guilmant; elevation in E, Saint-

O'SULLIVAN Recognized



Photo by Matsene, Chicago

The following clipping was cut from the editorial page of the MUSICAL COURIER of May 15. It is a news comment, but it makes a wonderful advertisement, and will be read with the greatest interest by managers throughout the country who run concerts to make money:

John O'Sullivan, the tenor, gave his second recital at Symphony Hall, Boston, on last Sunday evening and for the second time within six weeks sold out the house. Only three artists before him have gone to Boston into Symphony Hall for a Boston debut and repeated to a sold out house within six weeks of their first appearance—John McCormack, Amelita Galli-Curci and Jascha Heifetz. Which would seem to point out very distinctly the class of artist that Mr. O'Sullivan is proving himself to belong to.

O'Sullivan is now in France participating in the great Peace performances at the Paris Opéra. He will appear in America from October to May next season, and the liveliest managers will make big profits with him. Considering his drawing powers, his fee is most reasonable. Write for information to

F. J. McISAAC, Room 1128, No. 6 Beacon Street, Boston

Saëns, and sonata pontificale (third movement), Lemmens, were very creditably played by Eugene Moses, Rachel Askenas and Theodore Taferner, respectively, on the organ. The piano numbers included Norwegian "Bridal Profession" (Grieg), Frances Sievert; romance (Zitterbart), Lillian Butler; "Spring Song" (Liebling), David Pitchersky; "Morning Mood" (Grieg), Anna Wagner; second mazurka (Saint-Saëns), Emily Jessen, and waltz in A flat (Chopin), Edna Moses, all of which were splendidly performed. The audience showed much appreciation in spontaneous applause.

Walker School Graduates Hoffmann Pupils

Eirene Smyth, Louise Thurber and Frances Hoefler, graduates in music at the Ethel Walker School, Simsbury, Conn. (Lisbet Hoffmann, instructor of piano), gave a graduation recital at the school on June 8, playing works by Bach, Beethoven, Chopin, Tschaiakowsky and other eminent composers. They are a distinct credit to Miss Hoffmann's teaching, reflecting the ability of their teacher as solo pianist, for Miss Hoffmann's New York appearances (Aeolian Hall, National Arts Club, etc.) brought her much praise. Bessie Riesberg contributed violin numbers, played with musical style and purity of tone.

On June 10 the "Masque of the Flowers" was performed out of doors, crowds of people attending from New England points. For this Miss Hoffmann had composed choruses and arranged music from works by Glazounoff, Schumann, Dvorák, Hadley, etc., for piano, two violins, flute and cello. It was a noteworthy affair, the acting of the hundreds or so pupils engaged in it, choruses and dances, being of high excellence. Bessie Riesberg, Viola Barber (violin teacher at the Walker School), Irene Russell, cellist, a flute and piano, combined in making the instrumental background.

Bloch Helps to Raise \$50,000 Church Fund

Following upon his recent success in Mount Vernon, N. Y., Alexander Bloch was engaged to appear as soloist on Sunday evening, June 15, the occasion being a concert given under the auspices of the First Baptist Church to celebrate the raising of \$50,000 by its members for an addition to their church.

Mr. Bloch played allegro fuoco and larghetto (Nardini), "Minuet" (Handel), romanze (Wagner-Wilhelmj), "Country Dance" (Weber), "Chant Indoue" (Rimsky-Korsakoff), mazurka (Hubay), nocturne (Chopin-Sarasate), "Humoresque" (Tor Aulin), "Ave Maria" (Schubert), "Hungarian Dance" (Brahms), and several encores.

On June 17, Mr. and Mrs. Bloch played for the wounded soldiers at the Gun Hill Road Hospital, going from ward to ward followed by the piano, which was mounted on wheels for the purpose.

Ellison-White Bureau Selects Manager

Oliver O. Young has been appointed the general manager of the Ellison-White Musical Bureau, of Portland, Ore. He has been in touch with Western musical conditions for a number of years and is alive to the prospects of opening up the West more and more to the best in music. Mr. Young before his departure for Portland made his home in Boise, Idaho. Bands, opera companies and numerous soloists will again appear on the roster of the Ellison-White Musical Bureau for the coming season, the entire list to be announced shortly.

Mary Garden to Sing for Tarrant

Now comes an announcement that is calculated to excite interest in the opening of the musical season of 1919-20 in New Orleans. No less a personage than the original Tosca, the first Fedora, the first Melisande, the original Salome, the creator of Louise, and, lastly, the original Duchess in "Gismonda," no less a person than the one and only Mary Garden will be available for the

music lovers in Little Paris—as New Orleans is known to all Parisians. They may look forward to hearing the distinguished artist for the first time in their city. Robert Hayne Tarrant considers himself lucky to have secured such a card for his next series, which will be given in the historic French Opera House instead of the Athenaeum, as heretofore. The date for Mary Garden's New Orleans appearance is scheduled for Wednesday night, December 10.

"Monsieur Beaucaire," S. R. O.

Not only is "Standing Room Only" in order every night at the Princess Theater, in London, where Marion Green is singing and acting the title role of Messager's "Monsieur Beaucaire," but also the seats are sold out in advance until next November. Such a success has not been known in the English capital since the palmiest days of Gilbert and Sullivan, and the wonderful work of Marion Green is in no small degree responsible for the triumphant run of "Beaucaire."

Louis Grunberg's Operetta Accepted

Louis Grunberg, the well known pianist and composer, has just had an operetta accepted by John Cort, which



LOUIS GRUNBERG,
Pianist and Composer.

he wrote in collaboration with the renowned violinist, Eddy Brown.

The work will be produced on September 8 at Atlantic City, after which it is booked for Baltimore, and then direct to New York.

Cottlow to Play for Duo-Art

The paragraph which appeared in the MUSICAL COURIER for June 12 under the heading, "Cottlow Signs With Duo-Art," was correct in its heading, but not in its contents. Augusta Cottlow has signed with the Aeolian Company to make Duo-Art records, as the heading stated, not as the paragraph itself unfortunately set forth, to make Ampico records.

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MME. GIULIA VALDA**OPINIONS OF THE PRESS****Stjerna "Possesses Remarkable Vocal Talent"**

Frida Stjerna, who possesses a soprano voice of great warmth and color, has been gaining recognition during the past few years as a concert singer in programs featuring Scandinavian music. She appeared successfully as soloist in many New England cities during the season 1917-18. In 1915 Miss Stjerna sang in Iowa, where her art attracted favorable comment. On January 15, 1918, she gave a recital in Boston which proved unusually successful. During the spring, fall and winter of that year she devoted much of her time to camp work, singing on many occasions at Camp Devens, Mass.; Camp Upton, L. I.; Camp Dix, N. J.; Camp Mills, L. I.; Pelham Bay, N. Y., and Camp Merritt, N. J. Following is a list of April, May and June, 1919, engagements:

April 22, Central Islip, L. I.; April 24 and 25, Liberty Loan; April 26, U. S. Navy Fleet Base, Brooklyn; May 4, Camp Mills;



Photo by John Weiss, N. Y.

FRIDA STJERNA,

Concert soprano and teacher.

May 9, Pelham Bay; May 13, Hebrew Educational Society, Brooklyn; May 16, Ethical Culture Society, New York; May 17, Camp Dix; May 28, Chalfin Hall, New York; June 2, R. Hoe Company, New York; June 15, B. P. O. E. Lodge, Freeport, L. I.

Miss Stjerna, who has a very large number of concerts booked for the 1919-20 season, has decided to devote part of her time to teaching, in which branch she has met with excellent success, and offers a scholarship to a deserving and talented pupil. Her residence studio is situated in the heart of New York City, at 44 West Thirty-seventh street, where applicants will be given auditions. A list of press comments regarding her art is appended herewith:

Frida Stjerna again charmed with her glorious voice and her intelligence. Her personality is not to be forgotten.—Iowa News, Iowa City.

The climax of the evening was reached when Miss Stjerna thrilled and charmed us all by her singing and her graciousness.—Davenport, Iowa, Plaindealer.

A concert of many rarely heard pieces, most interesting.—Boston Transcript.

Miss Stjerna, herself a Scandinavian, is thoroughly conversant with the strange songs of her native north.—Boston Herald.

She is vocally schooled in the individual art to be found in the music literature of the north. Her voice itself is of rich beauty and of quality peculiar to her race.—Boston Post.

Possessing remarkable vocal talent, together with charming personality and versatility, she sang a group of Scandinavian songs in English followed by a group of American songs rendered in an equally intelligent manner.—The Union, Manchester, N. H.

To convey our interpretations of a number to an audience is the true sign of an artist and the emotions were felt almost as keenly by the audience last night as by the soloist herself.—Boston Daily Advertiser.

She has youth, intelligence and marked ability which should assure her of a great future. In her program songs from the North Frida Stjerna presents some of the most delightful and typical of Scandinavian songs, many of them as yet unused in this country. She gives us in these songs the very spirit of the Northland, that splendid vocal spirit from the adventurous vikings and molded by the weird poetry and mystery of half light seasons, the folk love and Norse mythology, the wild mountain crags and blue fjords.—Boston Herald.

A new soprano has appeared on our horizon, Frida Stjerna, a Scandinavian singing Scandinavian music. A thorough artist, she makes every note tell.—New York Globe, March 5, 1919.

Peterson's Artistry Is Captivating

The above heading appeared in the San Francisco Examiner of March 20, and was followed by this article:

May Peterson has a generous endowment of charm—that overworked word which the critic is continually forced to employ in the description of personalities who please by radiation of subtle force. Analysis of that force can never be thorough, for there is always an elusive element, but in Miss Peterson's case there are easily recognizable constituents—personal beauty and grace, attractiveness of manner, a voice of delightful freshness and a smooth technique. Flexibility in phrasing, a rounded quality of clear tone and a delicately shaded pianissimo are in her vocal equipment.

The Bulletin, in speaking of Miss Peterson's concert in the same city, said:

The outstanding feature of the concert was Miss Peterson's delightful and intimate personality, which at once bridged the lacuna which nearly always exists between the singer and the audience.

But Miss Peterson has a very beautiful voice and one which fully justified the success she has attained with the Metropolitan Opera Company. Her lower register especially is rich and resonant, with a full, round carrying power with a remarkable timbre. What a perfect voice and personality she has! . . . In view of

all that has been written about her and her tremendous success before the exacting reviewers of two continents, it only remains for me to say that, so far as one may judge from a single concert, her success has been indubitably deserved, and that the richness and beauty of her voice fully justified the encomiums it has called forth. Miss Peterson has won her way on merit alone, and to her capabilities as a singer of the first class she adds a physical loveliness and a charm of personality which are all too rare in artists of her high technical attainment.

Hazel Moore's Voice Flexible

Hazel Moore was one of the attractions at the fourth annual concert and victory celebration held in the South Side High School Auditorium, Newark, N. J., on Wednesday evening, May 7, and the next day two of the newspapers of that city spoke of her singing as follows:

Miss Moore was one of the soloists at the music festival two years ago. Since that time she has advanced materially in her profession. Her voice as heard in Ward-Stephens' "Berry Brown," Leoni's "The Brownies" and the "Shadow Song" from Meyerbeer's opera "Dinorah" was flexible, easily controlled and of pleasant quality.—Newark Call.

The tones of her light soprano are so flexible that she sang fluently the florid measures in the "Shadow Song" from Meyerbeer's "Dinorah." She also was heard in Ward-Stephens' "Berry Brown," Leoni's "The Brownies" and as an encore Penn's "The Magic of Your Eyes."—Newark News.

Bonnet Universally Acclaimed

Joseph Bonnet, the great French organist, will return to America for a transcontinental tour of organ concerts, beginning in December. Mr. Bonnet has been engaged as soloist with the Boston Symphony Orchestra for two concerts in Symphony Hall, Boston, and the tour will follow. Since his return from California and the Far South, Mr. Bonnet has been in constant demand for recitals in various parts of the country and has just completed his second tour of the Middle West during the present season. Capacity houses were the rule and tremendous enthusiasm displayed at every appearance. A

**JOSEPH BONNET,**
Organist.

tour of Canada followed, extending as far as Quebec, after which Mr. Bonnet returned to New York City to make his final preparations for the coming season. He sails for France before the end of June and will return to American in the autumn. Following are some of the recent press notices which have appeared during his spring tour of the Middle West:

Bonnet received a wonderful welcome, one accorded partly to the great artist and partly to the man from France. It was moments before the applause abated and he was able to begin his number. His flawless virtuosity, his remarkable dexterity in the manipulation of changes of stops, and his unerring artistic taste were shown in every measure he played. The writer does not recall ever hearing on the organ so perfectly graded a diminuendo and crescendo as Mr. Bonnet made in the Bach fugue. His intuitive knowledge of the resources and effects of an organ is amazing, and therein lies part of his greatness. It is not alone a keen pleasure, but a liberal education to hear such organ playing as that of Mr. Bonnet.—Buffalo Express, May 5.

Joseph Bonnet, giant among organists, that is the only term that adequately describes the celebrated Frenchman who played last night. Not since the master Guilman was here years ago has such organ playing been heard. There are seemingly no difficulties for Mr. Bonnet. His technique is so amazingly skillful, his playing marked by such freedom and clarity, coupled with an absolute sense of rhythm and a beautiful taste in registration. He never seeks the bizarre. Mr. Bonnet's program last night was not a light one in the accepted sense of the word as relating to organ music, but his artistry was so great that he made the most serious numbers the most interesting on the program even to the uninitiated. That is the test of the real artist, to be able to unravel to the unversed the secrets of the great masters.—Rochester Times-Union, May 3.

Bonnet proved himself an organist and musician of exceptional erudition. Notwithstanding his wonderful skill, his interpretations were without show, wholly within the character of the composition, marked by a great variety of style in tone coloring and rhythm. The movement of each number was cohesive and progressively rhythmic, giving a very satisfying feeling of unity to the composition. In addition, the different themes and harmonic figures were always presented with delightful clearness and well defined constructive effects.—Omaha World-Herald, May 19.

That Sioux City audience should sit entranced while a Bach fugue was being played on the organ might well be believed to be an impossibility, and yet this actually occurred last night at the organ recital given by Joseph Bonnet. His playing was well nigh phenomenal. For him technical difficulties do not appear to exist and the most difficult passages lose all evidence of their intricacy. His pedaling is superb; clean and sure at every point; he imparts to it a meaning and expression that is seldom heard in this department of organ music. Resorting at no time to the trickery that is so common among poor organists, everything he did was legitimate and an exhibition of the highest artistic aims and the finest type of musical expression.—Sioux City Journal, May 17.

OPINIONS OF THE PRESS

Pithy Headlines of Createore Successes

The Createore Grand Opera Company recently completed a most successful tour consisting of twenty consecutive weeks, the cities visited being: Brooklyn, Baltimore, Pittsburgh, Cleveland, Toledo, Cincinnati, St. Louis, Memphis, Nashville, New Orleans, Dallas, San Antonio, Austin, Birmingham, and many other places. That the company was enthusiastically received wherever it appeared can be gleaned from the following headlines:

Createore's opera splendid surprise.—Brooklyn Daily Eagle.

The company proved itself far in advance of the average traveling company. Every one acquitted himself or herself extraordinarily well.—Baltimore Sun.

Triumph scored in Pittsburgh debut.—Pittsburgh Post.

Real grand opera. The first presentation of the Createore Company establishes a standard that places it among the best of traveling companies that have sojourned with us.—Cleveland Press.

Audience fascinated by "Aida." Verdi's masterpiece at Odeon measures up to best of standards of opera.—St. Louis Globe-Democrat.

Createore Company superb. The Lyric filled to capacity.—Memphis Press.

Nashville gives Createore ovation.—Nashville Banner.

Excellent performance given by Createore Opera Company. Good voices win favor of brilliant audience assembled for opening night.—New Orleans Times-Picayune.

Opening night of opera received enthusiastically by music lovers. Talent of artists impresses New Orleansians at French Opera House.—New Orleans Item.

Delighted audiences hear Createore singers in "Aida" and "Carmen."—San Antonio Light.

Cheers halt opera. Audience so enthusiastic singers cannot proceed.—Fort Worth Star-Telegram.

Two thousand five hundred brave storm for Verdi's "Aida." are amply rewarded by performance given by Createore Company.—Dallas Morning News.

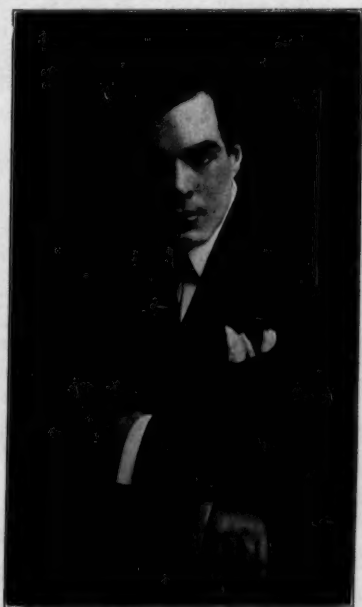
"Aida" splendidly sung. Audience a record breaker for size and enthusiasm.—Youngstown Daily Vindicator.

Although eight performances were originally contracted for in New Orleans, an additional four had to be given, owing to the insistent demands of the public, all of which were played to capacity audiences. Owing to the success of the company numerous re-engagements have already been arranged for next season.

Sorrentino Returns from Extended Tour

Sorrentino, the tenor, has returned to New York from his spring tour, having sung in twelve concerts, and his manager, D. Palmer, 225 West End avenue, reports that the success of the tenor has been a "crescendo maestoso." He has so far already booked him for seventeen concerts for next season. The tenor's success on his last tour is registered in many daily papers, for such expressions as "Sorrentino Delights in Concert," etc., are found in the press reports. Witness the following:

Umberto Sorrentino, Italian tenor, added Coshocton to the list of cities in which he has scored successes when he opened the May Festival with a splendid concert at the Sixth Street Theater, Monday evening. That his hearers were delighted with his singing was evidenced by the hearty applause which all his numbers brought forth and the reluctance with which the audience rose to go after



UMBERTO SORRENTINO,
Tenor.

he had sung three encores to the closing numbers on the program. His program contained numbers in Italian and English, those which he sang in his native tongue being the better suited to his extremely dramatic temperament. His rendition of "O Sole Mio," by Capua, was exquisite, and was probably the most appreciated by his audience.—Coshocton Journal, May 28.

Umberto Sorrentino, leading tenor of the Boston Opera Company, just closing a successful personal tour, coming directly here from Cleveland, appeared in a recital last night in Cecilia Hall, Seton Hill. Sorrentino sang for the girl students and their friends assembled in the auditorium, not the grand opera pieces, nor arias, which he usually sings in recitals, but the delightful lighter music of Italian and American composers.

Signor Sorrentino sang in the passionate, brilliant manner characteristic of his people and by his magnetic, sparkling mannerisms completely won his audience almost from the first number. These traits, together with the youthful enthusiasm which seems to bubble

over, during his renditions, even on the concert stage, thrilled and charmed his audience.

His last night, was displayed with all the warmth of a Caruso, and in fact his singing greatly resembles that of the world's greatest tenor.—Greensburg (Pa.) Record, May 29.

Pavley and Oukrainsky Are

Season's Dance Sensation

The notices which follow are taken from reviews by leading Middle Western critics, and show something of the high esteem in which these celebrated Russian dancers are held:

Delightful interpretations given in mime and dance by Pavley and Oukrainsky, . . . a display of delightful miming, of grace, beauty, agility; interpretative artistry of the highest order, . . . compelling force of diversifications, . . . superb interpretations. Serge Oukrainsky ranks as one of the greatest toe dancers of the Russian school, and the "Algerian Dance," set to music by Grieg, displayed his marvelous strength and power. Andreas Pavley gave one of his finished interpretations in the "Dance of the Gypsy" to music by Saint-Saëns. No word is needed to convey the mood Pavley would convey. The utter dejection in which he departs from the stage completes a wonderful bit of interpretative work.—Detroit Free Press.

Held a capacity audience at the Shubert yesterday afternoon literally spellbound. If ballets were oftener presented in the Pavley-Oukrainsky manner this form of entertainment would become acclimated to this country, instead of being merely a bizarre novelty or an often suggestive appeal to the senses. The outstanding feature was the wonderful "Crucifixion" of Mr. Oukrainsky, a reverently daring conception of the victim of the cross. Without accessories of any sort, on a stage still strewn with the petals of a previous flower dance, Oukrainsky staggered up the hill of sacrifice, in a marvelous pantomime, was lifted and nailed to the cross, suffered the agonies of the slain, hung lifeless and was tenderly lifted to the earth. Little wonder that the audience was requested not to applaud such a tremendous spectacle which really should have closed the program.—Kansas City Journal.

An entertainment that was a revelation from first to last. It is not easy to find words to describe the artistic feat. Scenes that were bewilderingly beautiful and that portrayed the changing emotions of life in many phases. The classic Greek, the pagan, the roving gypsy, the gay Spanish, the Christian, even the humorous, were portrayed in a new setting that put a new meaning into life and its many curious complexities.

The work of these artists was a revelation of the possibilities of the terpsichorean art. The utmost perfection of detail, . . . the story was plainly told as though it were written in words, as spontaneous as though every motion were the conception of the moment. We believe that reflection will convince any one who was present that he could find somewhere and everywhere in the splendid program a vague something that finds response within himself and helps him to understand himself, the world and its problems a little better than he did before.—Sioux City Journal.

Before spellbound houses, thronged to full capacity, the Pavley-Oukrainsky ballet played. Rarely if ever has Madison had such a treat, and the appreciation of the audience was shown not only by their applause, but by the breathless pauses at the end of each number.

Nothing this country has ever seen can excel the beauty of this ballet. For perfection of form and grace it would be difficult to find the equal of the performance. Their interpretation of the music shows a deep understanding. Their fire, spirit, joyousness and utter abandonment to the dance is magnificent. Not only with their bodies do they dance, but with their souls. To them it is life, and, while work, still recreation.

Costumes and background alike were artistic, unusual and harmonious in color.—Madison Democrat.

Pavley, Oukrainsky and their Russian ballet returned to the Pabst Theater for a second engagement. There was encore after encore in recognition of the wonderful art of these two superb dancers.

A more magnificent specimen of manly beauty than Andreas Pavley would be hard to imagine; his technique from a dancing standpoint is perfection. Serge Oukrainsky is also a dancer not only of splendid finish, but an interpreter of genius.

As distinct from any other form of entertainment as it is possible to imagine. Poetic, charming, exquisite are the only adjectives that adequately describe such perfection of art as is provided by the Pavley-Oukrainsky ballet.—Milwaukee Sentinel.

The numbers of Andreas Pavley were characterized by a grace and symmetry of movement which easily distinguished him as the premier dancer of the group. A duo dance, "Pastorale," by Pavley and Mlle. Ludmilla, was probably the most appreciated number.—St. Joseph, Mo., Gazette.

Middleton's Diction Always Impeccable

Herewith are reproduced a few of the many encomiums to the credit of that great American baritone—Arthur Middleton:

His art deserves the overflowing stage, the full orchestra pit a sea of faces, all the earmarks of genuine appreciation. . . . The diction of Middleton is always impeccable.—Chicago Evening American.

Mr. Middleton's voice has remained the same sonorous, pliant and expressive organ as of yore, while his artistry as a song interpreter has largely developed.—Minneapolis Journal.

He revealed the versatility of his dramatic temperament in songs of great variety and amused the audience greatly with his negro exhortations.—Washington Herald.

About once in so often there is occasion to note that Middleton is by a wide margin the best of our oratorio singers. Less frequently comes the chance to discover that he is just as good an artist in recital as he is in oratorio. He made the demonstration last night with complete satisfaction to all hearers.—Chicago Daily Journal.

Few singers could successfully compete with Middleton in sustaining throughout the changing moods of a comprehensive list of songs such a logical degree of excellence. Certainly his was an unblemished record of fine singing.—Chicago Herald and Examiner.

This lyric basso, with his rich he-tone, chiseled diction and clean delivery has the gift of putting his songs across.—Chicago Daily Tribune.

Elizabeth Jones in Perth Amboy

Elizabeth Jones, a product of the Klamroth studios, appeared in Mr. Breck's organ recital May 28, at Perth Amboy, N. J. One of her most effective numbers was John Prindle Scott's "The Voice in the Wilderness." Miss Jones (also known as Elizabeth Gwynne) received many fine notices following her New York recital of March 18. Here are a few:

Good display of diction and phrasing. . . . It was one of the most artistic recitals heard here this season.—Sun.

She uses her fine voice with an intelligence that never interferes with spontaneous expression. . . . Has a warm, human quality in her tones.—Mail.

Enunciates and characterizes her songs clearly and convincingly. . . . Particularly delightful was Poldowsky's "L'Heure exquise," which she had to repeat so prolonged and enthusiastic was the applause.—Herald.

(Continued on page 42.)

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Sigmund Spaeth's War Work Ended

Sigmund Spaeth, former music editor of the New York Evening Mail, has completed his term of service as military and industrial song leader for the Y. M. C. A. and is now a member of the editorial staff of the New York Times. His war work was carried on chiefly at Bayonne, N. J., where he had charge of all musical activities in the industrial plants, as well as among the soldiers quartered there and the sailors stationed at the fuel dock or stopping at Constable Hook for coal.

Mr. Spaeth organized a number of local choruses, glee clubs and orchestras, and also conducted general singing in the industrial plants and in the community as a whole. The last concert at Bayonne under his direction was given by the employees of the Babcock & Wilcox boiler works, on which occasion Mr. Spaeth appeared as choral director and singer, orchestral concertmaster and conductor, piano accompanist and community song leader. The program of this concert contained such numbers as the "Pilgrims' Chorus" from "Tannhäuser," the "Soldiers' Chorus" from "Faust," Will Marion Cook's "Swing Along," and the "Zampa" and "Raymond" overtures.

Since returning to New York, Mr. Spaeth has been active in the direction of the new Neighborhood Music Clubs sponsored by the Y. M. C. A. and Y. W. C. A., and has also devoted much time to the translation of song texts, in collaboration with Cecil Cowdrey, his partner in the American Bureau of Translation. His English version of Rossini's "Il Signor Brusolino" is to be produced by the Society of American Singers next season.

Stefano Di Stefano Heard in Springfield

Stefano Di Stefano, harpist, whose reputation has been established as a first class artist in the musical world for many years, has just ended a most successful season, appearing at numerous concerts with a great



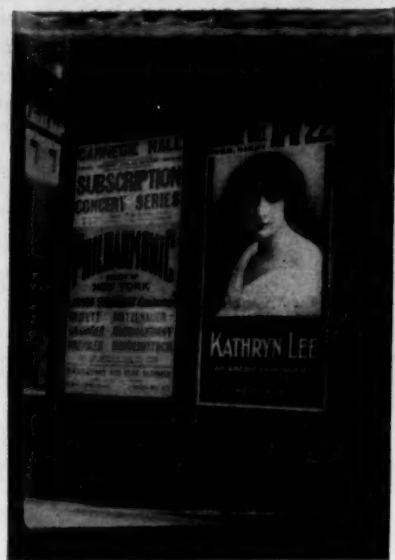
STEFANO DI STEFANO,
 Harpist.

number of our most celebrated singers, such as Schumann-Heink, Frieda Hempel and others. His most recent appearance was at the Apollo Club, on Monday evening, May 26. His selections on this occasion were: Fantasia (Saint-Saëns), capriccio (Bellotti), nocturne (Hasselmans), and his own "Souvenir d'Italie," all of which were magnificently played, and, needless to say, encores were necessary. The following is a criticism which appeared in the Middletown Daily Press: "Stefano Di Stefano, the harpist, was brilliantly attractive in his numbers. His audience sat entranced as he played with exquisite touch Saint-Saëns' beautiful fantasia and the capriccio by Bellotti. He responded to an encore."

Hein and Fraemcke Institutions Give Concerts

On June 5, Edna Florence Deiler, soprano, member of the faculty of the American Conservatory of Music, New York, Hein and Fraemcke, directors, gave a song recital at College Hall, and was heard by an audience of good size. She sang arias and songs in Italian, English and French, and her artistic vocalization and warmly musical style combined to make her singing noteworthy. Gluck, Mendelssohn, Schumann, Schubert, Puccini, Massenet, and the American composers, La Forge, Foerster, MacDowell and Harriet Ware, were represented on the program. Carl Oberbrunner played excellent accompaniments.

Pupils at both the American Conservatory and the College of Music combined in a program given June 10, ten vocalists, eight pianists and two violinists appearing. Worthy of special mention are Marion Battista, Uarda Hein, Frieda Appel, Rose Gedaly, Alice Wirth, Bertha Slabey and Celia Wasserman, who played the Mendelssohn concerto for piano in G minor with fine effect. Others on the program were Emily Baldini, Vera Stetkevitch, Rose Ruttkay, Celia Nasi, Mrs. C. Franz, Adeline Engle, Marguerite Benedict, Jeannette Matthieu, Frederick Loescher, Herman C. Buhler, Catharine Nolan, Valerie Gill, Helen Graze, Marcelle Gilchis and Julius Trunick. The annual commencement concert took place on Friday evening, June 20, at Aeolian Hall, New York.



A KATHRYN LEE POSTER.

The above is an attractive poster of Kathryn Lee, the American soprano, which appeared on the Carnegie Hall bulletin boards prior to her successful appearance there.

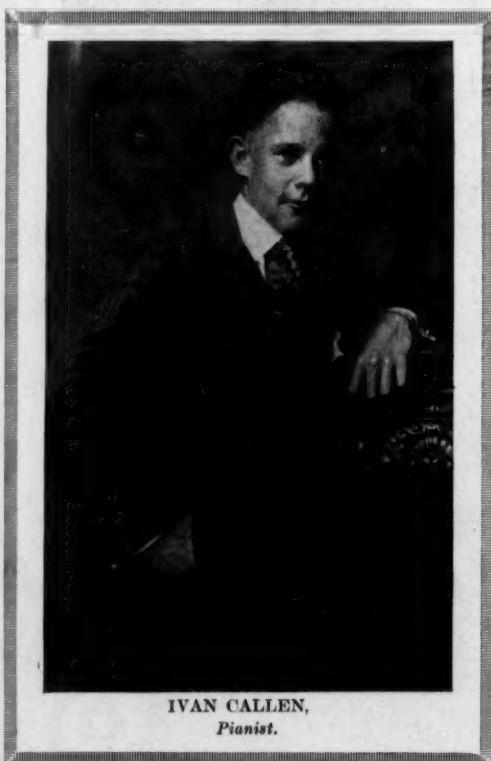
Marguerite Fontrese Gives Musicales for Three

A rather unusual little musicale was that given the other day for just three people. It is not often that a well known singer will give a whole program for so small an audience, but this singer—Marguerite Fontrese—did, accompanied by Marta Stewart. Miss Fontrese was in glorious voice and her audience kept wishing for one song after another. Two of the three people present were the well known composers, Frederick W. Vanderpool and Arthur A. Penn, and the singer sang a group of songs by each, so that there was really no cause for "professional jealousy," although it is not a secret that these two composers are the best of friends and are genuinely interested in each other's success. Miss Fontrese has been using Mr. Vanderpool's "Values" and "I Did Not Know" on almost every program that she has given recently, as well as Mr. Penn's "The Magic of Your Eyes" and "Smilin' Through," but neither of them had had the pleasure of hearing her do their respective compositions. It is needless to add that they were both quite charmed and the afternoon ended up by Miss Fontrese giving way to both Mr. Penn and Mr. Vanderpool, who played and sang over some of their very latest songs for her.

Carl Beutel Presents Talented

Boy Pianist in Recital

Lincoln, Neb., June 13, 1919.—Carl Beutel, director of the Wesleyan Conservatory of Music, recently presented in recital his pupil, the talented fifteen year old pianist, Ivan Callen. The young pianist played a comprehensive program with a technical command and artistic insight



IVAN CALLEN,
 Pianist.

far beyond one of his years. The program he gave was as follows: Sonata, op. 13, Beethoven; nocturne, C major, Grieg; three preludes, Chopin; canzonetta, Schuetz; etude, Carl Beutel; prelude, C sharp minor, Rachmaninoff; concert polonaise, Hahn; "Capriccio Brillant," Mendelssohn.

Rosalie Miller's Unaffected Manner

Few young singers in this country have pleased the critics more than Rosalie Miller, the charming young American soprano, who is one of the most talented artists of the day. Besides being a singer of real and artistic worth, she is also a true musician, playing both piano and violin. What the well known critics admire most in her is the unaffected manner and style in which she sings. Last season, at a performance of Wolf-Ferrari's oratorio, "La Vita Nuova," given by the New York Oratorio Society, in Carnegie Hall, every music reviewer spoke of that unaffected manner of singing. No less a critic than Henry E. Kreibel, of the New York Tribune, said: "Of Rosalie Miller's singing more need not be said than that her pure voice and unaffected style were both intelligently applied and helped to sustain the ecstatic key in which it was pitched"—which shows musicianship on the part of the singer.

In the concert field Miss Miller has won a high place in this censored department of music, but she has hopes of becoming an opera singer. During her stay in Vienna and Paris she studied stage technic, and was about to make her debut when the war broke out and she was forced to return home.

Mrs. Horton to Play American Programs

Mrs. M. Wagniere Horton, the composer-pianist, is contemplating a trip abroad this summer to visit her parents in Vevey, Switzerland, whom she has not seen for several years owing to the difficulty of traveling during the war. While in Switzerland it is probable that she will appear in recital before the Lyceum Club of Geneva. Incidentally, she will complete work on the manuscript of a new set of compositions for piano, entitled "Suite Suisse," which will be issued in the fall by one of the American music



MRS. M. WAGNIERE HORTON,
Composer-pianist.

publishing houses. Mrs. Horton's Steinert Hall recital in Boston last spring was a decided success. It was her first public appearance as a pianist, although she had played at a great many private musicales, both in New York and Boston. She will give another recital in Boston in November, and also one in New York in the same month, at both of which she will play programs entirely made up of piano music by American composers.

Vanderpool Songs "a Treat for Any Audience"

Clara Edmunds Hemingway, ex-president of the Indiana Federation of Woman's Clubs, has written a very interesting letter to Frederick W. Vanderpool, composer of "Values," etc., in which she says in part: "Your 'Values' is a song I enjoy and am singing. I used it on April 12 in a recital before the Hammond Woman's Club and have used it several times in informal affairs, home musicales, etc., and it seems to please the people mightily. Congratulations upon the type of musicianship shown in this song. It is the best yet, and I am still expecting big things of your future work. This song naturally places itself in recital literature because, while Love is the theme, it is not supersentimental. The value of 'Values' is apparent, but I still keep on driving that 'every little nail.'" Knight MacGregor, a Scotch baritone, who has just returned from a successful concert tour through Canada, because of his tremendous success with Mr. Vanderpool's "Values," has included it in a program for next year's concerts.

Excerpts from a few other letters read:

Mr. Vanderpool's songs are a treat for any audience to hear and a pleasure for any artist to sing.
(Signed) D. B. H. MACAULEY, Philadelphia, Pa.

I am most enthusiastic about "Values" and shall sing it. I love songs with real depth of sentiment. I think that is why the Brahms songs are so wonderful to sing, if you really feel them—and I do love to sing Mr. Vanderpool's songs.
(Signed) F. K. LAWSON, Washington, D. C.

Again I included Mr. Vanderpool's "Values," which was enthusiastically received. By the way, I find this song an excellent first number. It is so well liked that it is bound to make you and your audience feel thoroughly at home.
(Signed) GRACE WADE, Philadelphia, Pa.

John O'Malley, the Irish tenor, has been singing a series of concerts for the benefit of the Irish dramatic and musical societies and has found that, aside from the well loved "Mother Machree" and "Where the River Shannon Flows," one of his biggest successes has been Mr. Vanderpool's "An Exchange."

Ernest Davies, the popular concert tenor, is another artist who has found "Values" an exceptionally good song for concert use and has added it to his repertory for next season, having tried it out thoroughly in some of his recent appearances. Harold A. Land, baritone, is another devotee of "Values." Still another Irish tenor who has featured Vanderpool numbers is Bruce Emmett, who programs "If" and "Ye Moanin' Mountains."

Recent concerts which have included Vanderpool compositions are: May 29, Susanna Dercum, Phila-

delphia, Pa., "Values"; May 27, John Campbell, Park Hill, Yonkers, N. Y., "Values"; May 26 H. Denton Bastow, New York City, "The Heart Call"; May 6, Grace V. Griffith, Memphis, Tenn., "Values"; May 5, John Campbell, Glen Ridge, N. Y., "I Did Not Know"; April 26, Grace V. Griffith, Memphis, Tenn., "Values"; April 11, John Campbell, Bloomfield, N. J., "I Did Not Know"; April 4, Helen Ferguson, Philadelphia, Pa., "Values."

Mammoth Möller Organ at Columbus

The vast musical program being prepared for the Methodist Centenary Celebration at Columbus, June 20 to July 13, is now taking definite form. The work of installing the great \$50,000 Möller organ has been commenced at the Coliseum, which will provide seating capacity for 7,000 persons. Professor Kraft will preside at the organ, and some of the leading organists of the world will be heard. Mr. Möller, builder of the organ, said: "I know of no organ in the country which has the power or so many modern appliances as this one. It will probably hold the record for being the largest organ used for any religious gathering in the world." The instrument compares favorably with the largest organs now in use and is much larger than the Municipal Organ at Portland, Me. It has 101 stops, with such subdivisions as the great, swell, choir, solo and echo. It will also contain the woodwind, brass, strings, harp and chimes. The organ covers a floor space of 900 square feet, and weighs approximately eight tons. The blowers furnish 6,300 cubic feet of air per minute. Twenty-one miles of wire are being installed. The pipes range from three-quarters of an inch in length to thirty-two feet.

The vested trombone choir of 100 men and women is rehearsing a number of important works. The idea of a trombone choir is quite unusual. At a recent rehearsal, Hermann Bellstedt, a well known bandmaster, said that the results obtained from 100 trombones working together for a period of three months was nothing less than amazing. Dr. Edgar Stillman-Kelley, of the Western College for Women, Oxford, Ohio, and composer of the "New England Symphony," "Pilgrim's Progress," "Aladdin Suite," and other orchestral numbers of international reputation, was so impressed by the trombone choir that he volunteered the use of a special harmonization of "America" which he had prepared. Dr. Kelley, who is one of the most conspicuous American composers of the day, also expects to provide a musical setting for the "American Creed," which will be used in connection with many of the patriotic exercises.

A third big musical feature under way is the mixed chorus of 1,500 voices for the presentation of "The Messiah."



A COMPOSER ON THE ROCKS.

The accompanying picture shows Bernard Hamblen, the composer of "Women of the Homeland," "Your Heart Is Calling Mine," etc., enjoying the cool breezes on the rocks at Stony Creek, Conn., where he recently sojourned for a short vacation. G. L. Berg, the well known painter, is also to be seen in the snapshot.

Sodeika, L. B. Woodcock Artist, Active

Anthony Sodeika, from the vocal studio of Lee B. Woodcock, has in the past two years frequently appeared in opera and concert in such cities as Boston, Hartford, Philadelphia, Newark, Cincinnati, etc. Mr. Sodeika is a Lithuanian baritone and on many occasions has sung with various Lithuanian church choirs. Recent concerts included appearances in Pittsburgh, Pa.; McKee's Rocks, Pa.; Grand Rapids, Mich.; Chicago, Ill.; Roseland, Ill.; Cicero, Ill.; Cleveland, Ohio; Scranton, Pa.; Kingston, Pa., and Brooklyn, N. Y., where he took the part of Gaspard in the opera "The Bells of Corneville," which was produced in the Lithuanian language.

Ernest Davies to Sing at Stadium

Owing to his success last season at the Stadium concerts, Ernest Davies, tenor, has been re-engaged for the season and will be heard during next year.

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Matzenauer Shows Dramatic Strength

Probably the largest audience of the Des Moines musical season gathered at the concert which Margaret Matzenauer gave in the Coliseum on the evening of May 21, and, according to the press notices which the prima donna received, the concert eclipsed any given in that city this year, or, in fact, in several years. Two of the splendid notices follow:

There are qualities about Mme. Matzenauer that put her in a class of which she is the sole representative. The regal presence, the classic, yet mobile countenance—fit instruments for the play of the whole gamut of emotions; the dramatic impulse, ever present, never obtrusive, animating every phrase, giving color to the least significant; and last, the greatest of all, the opulent voice, synthesis of all that is lovely and eloquent in singing, the expression of that "harmonious madness" dreamed of by the poet; all of these conspire to create a goddess of the vocal art for whose equal we may probably search in vain among the present generation of singers.

Here were no studied mannerisms, no soliciting of favors from the audience, nothing trivial or foreign to the artistic mission of the singer. In this respect she was singularly like Heifetz. There was the same absorption in one's art; the same consecration of self to the purest, loftiest expression of music, in which, of course, no third factor can enter. Like Heifetz, she has completely subdued her instrument of expression so that one is never conscious of any effort. But, like Heifetz, this is not a merely negative virtue. It is not the absence of faults that makes the supreme artist, but a convincing, overpowering spiritual message, and this Matzenauer has.

No matter what the character of the song, Mme. Matzenauer was equally at home in all. Thus a number of charmingly dainty numbers were rendered, to say nothing of a coloratura aria by Handel. But, although these were wonderfully effective, her most superb art, because unique, is in the more dramatic numbers.—*Des Moines Register.*

Matzenauer won the admiration and the enthusiasm of all her listeners. A charming stage presence, embodying grace with reserve, her personal attractiveness, dignity, and ever pleasing manner enhanced enjoyment. Her voice is of wonderful quality, velvety smoothness, and unusual range. So many contraltos, famous and otherwise, have an unpleasant trick of changing quality on the higher notes. Yet Matzenauer has the full, even tones of a mezzo-soprano in the upper register.

Matzenauer makes full use of every emotional opportunity, and for that reason gripped her audience as no other artist heard this year has been able to do. Her volume is powerful, yet she controls it intelligently from pianissimo upward to passages of dynamic strength.—*Des Moines Capital.*

Werrenrath Sings "Superlatively Well"

When Reinald Werrenrath appeared in Milwaukee, Wis., April 25, he received an ovation from the audience, being forced to sing as many encores as he had numbers programmed. The next day the critics echoed the sentiments of the audience in the press, for, according to the Milwaukee Journal, "there is probably no singer on either the concert or operatic stage who excels him. . . . His enunciation always has been a marvel." "As a matter of fact, there was not a number which was not superlatively well sung," adds the Milwaukee Sentinel. Not to be outdone, the Evening Sentinel adds:

A voice of great beauty and range, a splendid technical equipment, a sense of humor and a sympathetic understanding that enables him to invest each song with an atmosphere which brings out every nuance of meaning, are among the qualities which this young man possesses.

Ziegler Institute Ends Season

The Ziegler Institute gave its closing concert June 11 at the Home Studios, Metropolitan Opera House Building, New York. The program consisted of three grades of singing—beginners, intermediate and advanced singers. Certificates were awarded to those who had absorbed the prescribed course creditably, the examiners being Charles D'Albert, Maurice Halpern, Frank Kasschau and William Tyroler. Those receiving the first grade certificates were Anna Fischer, Julia Fischer, Edith May Lowe, Amelia Neelen, Cora Requa, Lillian Slockbower. Margaret Hoffman received the second grade certificate. Herta Hotop Brett and Dorothy Wolfe received the third grade certificates.

The feature of the evening was the singing of Sonia Yergin, soprano, and Stella Bonnard, contralto, from the opera department. Both sang with surprising style, volume and finish. Arthur Greenleaf Bowes, who has just returned from the West, sang by request, and his tenor voice rang just as true as a year ago. His stage experience has added fullness and mellowness to his tones. Herta Hotop Brett, mezzo-soprano, who is now entering the graduating year, sang her numbers with great fervor, showing dramatic talent. Dorothy Wolfe, soprano, also of the 1920 class, showed fine finish and lyric quality. The program follows: "Morning" (Speaks), Ida S. Lachtrup; "Eventide and Thee" (Spross), "Who Knows" (Ball),



Photo by John Weiss

ETHELYNDE SMITH,

The young Portland (Me.) soprano who has just finished a splendid season, which she booked herself—a fact emphasizing that Miss Smith has decided business capabilities in addition to her artistic tendencies.

Lillian Tenrosen; "Two Songs" (MacDowell), Edith May Lowe; "The Swallows" (Dell' Acqua), Frieda Levenberg; "Kashmiri Song" (Finden), Amy Adams; "Joy of the Morning" (Ware), "Red, Red Rose" (Hastings), Lillian Slockbower; "Christ in Flanders" (Stephens), Amelia Neelen; "With Verdure Clad," from "The Creation" (Haydn), "J'ai pleuré en Reue" (Hue), Dorothy Wolfe; "Calm as the Night" (Bohm), "Jean D'Arc" (Bemberg), "My Son" ("The Prophet") (Meyerbeer), Herta Hotop Brett; "Spring" (Rachmaninoff), "Faithful Love" (Brahms), "The Wind in the South" (Scott), "Queen of Sheba" (Gounod), Sonia Yergin; "Serenade" (Gounod), "Hai Lui" (Coquard), "Hindu Song" (Bemberg), aria from "Gioconda" (Ponchielli), "Nadeshda" (Thomas), Stella Bonnard. Awarding of certificates—Anna Fischer, Julia Fischer, Edith May Lowe, Amelia Neelen, Cora Requa, Lillian Slockbower, certificate No. 1, awarded for voice placing on scales and exercises, singing not obligatory; Margaret Hoffman, certificate No. 2, awarded for voice placing and song singing; Herta Hotop Brett and Dorothy Wolfe, certificate No. 3, awarded for singing, musicianship, repertory and poise; after this certificate students enter graduation grade, which ends with a public recital.

At the piano, Frank Kasschau and William Tyroler.

The Ziegler Institute has a branch at Appleby Building, Asbury Park, N. J., where the summer season will open July 7, with the full staff of teachers and a series of public recitals for the benefit of a building fund for the school.

Eleanor Spencer Introduces Artist-Pupil

Recently in the Fickenscher studios in Carnegie Hall, Mr. and Mrs. Arthur Fickenscher and Eleanor Spencer gave a recital-tea which was the occasion of much genuine musical interest. The program consisted of well contrasted groups of Arthur Fickenscher's songs, most sympathetically interpreted by Mrs. Fickenscher, and works by Bach and Chopin, played by Anne Owen, a young artist-pupil of Miss Spencer's.

Mrs. Fickenscher has a good voice and sings with power and fervor. The composer at the piano gave sympathetic and musicianly support. Miss Owen disclosed an unexpectedly mature pianism, a well developed technique, always subordinated to the emotional significance of the music, and a strong feeling for contrasts. Her performance of Bach's chromatic fantasia and fugue showed the poise and authority of a true artist. Miss Owen is evidently a personality and should be heard from.

Levitzi at Avon, N. J., for the Summer

Mischa Levitzi is now at Avon-by-the-Sea, N. J., where he will remain until his season opens in the fall. It will not be a period entirely devoted to rest, however, as he has in preparation the many programs which will be required for the coming season, a more extensive one than ever before; since it will include a tour of California and the Pacific Coast cities in December, another almost as distant to Texas and the Southwest in February, and one to Canada. The intervening times will be fully occupied between orchestral and recital dates in the East and Middle West. In April he will go to Australia as already announced.

MUSIC ON THE PACIFIC SLOPE

TEN THOUSAND HEAR "AIDA" AT
BERKELEY GREEK THEATER

Five Hundred in Cast of Elaborate Production—Talented Everett Nourse and Jean Allen in Recital—Ruth Waterman Anderson's Pupils' Recital—Notes

Oakland, Cal., June 8, 1919.—An elaborate production of Verdi's "Aida" took place at the Greek Theater, Berkeley, Wednesday evening, May 28, the crowd that assembled being estimated at 10,000. Five hundred or more dancers and singers were on the stage at one time, including about 200 members of the California Singers, an operatic study class of young trained vocalists, who on this occasion made their first public appearance in chorus in conjunction with other choral bodies. A ballet of about seventy, headed by Frances Wakefield and trained by Anita Peters Wright, gave some beautiful and appropriate dances. The orchestra of about fifty was under the direction of Frederick G. Shiller. The soloists were Johanna Kristoffy Onesti as Aida, Blanche Hamilton Fox, Amneris; Enrico Aresoni, Rhadames; Romero Malpica and Giuseppe Corrallo. The production was under the direction of Mrs. Hrubanik and Mrs. P. L. Whitney, and the spectacle was staged by Aristide Neri.

The setting of the amphitheater in the hills added its quota to the beauty of the performance.

TALENTED EVERETT NOURSE AND JEAN ALLEN IN RECITAL.

Pupils of Grace W. Jones gave a piano recital at the Berkeley Piano Club, Saturday afternoon, May 24, assisted by Helen Morse, violinist, and Jean Allen, cellist. A feature of the program was the playing of groups of solo numbers by seven year old Everett Nourse, who demonstrated an inborn precocity and talent that were surprising in their scope. He memorizes all his pieces and is able to transpose them into any key. On looking through his book of original compositions the writer saw he had not only harmonized his own melodies, but had given them fanciful names. With all this he is an unspoiled, shy little fellow.

Other pupils of promise were Doris Hatch, Barbara Lee and Liveria Sawyer, the last named playing difficult numbers from Leschetizky, Tchaikowsky, Brahms and Sinding. Helen Morse gave several violin solos, accompanied by Jean Allen. An esthetic dance of spring, by Doris Hatch, was very gracefully interpreted.

Mrs. Jones is fortunate in having a second pupil possessing unusual talent in the person of Jean Allen, whose many sided and advanced artistry makes it hard to realize that she is only fourteen years old. The chief honors of the afternoon fell to her lot. Not only did she play three groups of piano numbers in a masterly way far beyond

her years, but as solo cellist she displayed interpretative ability. As composer of a number in three movements for piano and cello, she surprised her audience by its original conception and excellence of harmonic structure. As time goes on we shall hear more of Jean Allen, especially in the line of composition, which branch of art appeals to her most strongly.

RUTH WATERMAN ANDERSON PUPILS' RECITAL.

A song recital by pupils of Ruth Waterman Anderson, contralto soloist, First Congregational Church, Oakland, took place at the Home Club, Saturday evening, May 24, when several hundred invited guests listened to an interesting and artistically rendered program. Assisting artists were Alice Davies Endress, violinist, and Mildred Randolph, at the piano.

Mrs. Anderson's choral class of nineteen selected voices opened the program with two numbers, "Dites Moi," Ethelbert Nevin, and "Sing! Smile! Slumber!" Gounod, and brought the recital to a close with an effective rendition of Nevin's "Doris," with violin obligato.

Mrs. Endress' violin solos were given with strength and purity of tone, coupled with masterly technic and interpretative ability, which have characterized her work for some time past. Miss Randolph is a talented young pianist, and her accompaniments showed much skill.

Without exception, the vocalists acquitted themselves in a manner that left no one in doubt as to the excellence of the tuition they are receiving from Mrs. Anderson. Mesdames Stoner, Franklin and Hamilton gave fine interpretations of the numbers allotted to them. Encores were frequent throughout the program. The first nine names in the following list of pupils sang solo numbers; the remainder, including the nine, comprised the chorus: Margaret Weaver, Mrs. Edward Allen, Grace Kosht, Ruth Parry, Helen Prutzmann, Mrs. A. D. L. Hamilton, Mrs. V. E. Franklin, Elsa Bauls, Mrs. Sidney Stoner, Mrs. Sidney Bretherton, Mrs. A. Galbraith, Myrtle Glenn, Elsie Jones, Fame Monck, Alice Noble, Louise Park, Luella Rice, Mrs. Fred Speiss, Clare Vollheim.

NOTES.

Members of the Treble Clef Society and the University of California Orchestra presented the program for the half hour of music at the Greek Theater, Berkeley, Sunday afternoon, May 25. The soloists were Florence Briggs, cellist, and Faith Boardman, vocalist.

Pupils of Helen A. Brouse gave a recital at her Piedmont studio on May 24. Among those participating were Annette Dodge, Raymond Hume, Elizabeth Dodge, Yvonne Winslow, Alan Ede, Mary Olive Cox, Doris Martens, Harriet Hume, Clarence Potter, Olive Brann, Marian Martens, Margaret Brann, Albert Brouse and Helen Potter.

The newly organized Welcome Home Chorus, under

the direction of Herman J. Brouwer, director of community singing, War Camp Community Service, commenced rehearsals June 5, in the Municipal Auditorium, for the purpose of preparing a great community sing for the Fourth of July. The executive committee, under the chairmanship of Joseph J. Rosborough, has evolved a plan whereby all local musical organizations shall be represented, and it is expected that a chorus of three or four thousand voices will participate in the event.

The Y. W. C. A. Women's Orchestra, which is closing its fourth successful season under the direction of George T. Matthews, played selections in the court of the association Tuesday evening, May 27. This year the orchestra (which is the only orchestra composed entirely of women in this part of the country) has been busy with war camp work, having given programs at Fort Scott, the Presidio, Mare Island and other army and navy centers. Its last appearance outside the association was at the county infirmary. It has been warmly received on each occasion.

Three hundred boys from Letterman Hospital, San Francisco, saw the outdoor production of "Aida" at the Greek Theater, Berkeley, May 28. They were given free transportation over the municipal railways and passes for the bay trip.

Municipal organizations and vocal artists who assisted at the Memorial Day services were as follows: Buglers, Comrades Wessel, Marshall, Thompson and Kulda; Girls' Victory Chorus, War Camp Community Service, directed by Herman J. Brouwer; Alameda Bethlehem Shipbuilding Company Band, Margaret Kollmer, Lockwood School Band, Lowell Moore Redfield, with Mabel Hill Redfield accompanying. E. A. T.

SEATTLE SYMPHONY ORCHESTRA
MAKING RAPID PROGRESS

Closing Concert of Ladies' Musical Club—John McCormack Recital Attracts Huge Crowds—Lotta Madden Gives Recital

Seattle, Wash., June 1, 1919.—On Thursday evening, May 22, the Seattle Symphony Orchestra gave a program consisting of Dvorak's "New World" symphony, Max Bruch's Scotch fantasia for violin and orchestra, introduction to "Khoraschina," Moussorgsky; Grainger's clever little dance, "Shepherd's Hey" (first time in Seattle), and Liszt's symphonic poem, "The Preludes." The orchestra on this occasion played splendidly in every way, and it can be truthfully said that their rapid improvement is fast placing the organization on a higher and broader plane of achievement. Albany Ritchie gave a skillful ren-

(Continued on page 48.)

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ACROSS THE COUNTRY

Albany, N. Y., June 10, 1919.—The Albany Music Teachers' Association held its annual luncheon recently. At the speakers' table were the officers: President Ermina L. Perry, Vice-President Frederick Bowen Hailes, Treasurer and Recording Secretary Florence Page, Corresponding Secretary Elizabeth Kleist.

At the annual luncheon of the Monday Musical Club, Esther D. Keneston acted as toastmistress. Among those who responded were Mrs. Frank R. Davenport, of Brooklyn, founder and first president of the club; Elizabeth J. Hoffman, Lydia F. Stevens, Mrs. Archibald Buchanan, Jr., Mrs. William B. Lodge and Mrs. Horatio S. Bellows, the retiring president.

An evening of Scotch and Irish songs will be given in the State College for Teachers, under the direction of Dr. Samuel B. Belding, who has been head of the music department of the college for thirty-three years.

At the annual choir concert of St. Paul's Church, T. Frederick H. Candlyn, Mus. B., conducted the boys and men in part songs. Assisting were Mrs. Frederick B. Stevens, violinist; Dr. Harold W. Thompson, tenor, and Harold T. Cooper, bass. John Dick, baritone, was the choir soloist.

Mr. and Mrs. George Yates Myers and family will move to New York this fall. Mr. Myers has resigned as associate organist of the First Presbyterian Church, Troy.

J. Austin Springer, a pupil of Harold Bauer, and J. Reid Callanan will give a two piano recital in Chancellors Hall, June 19. The Albany Male Quartet—Howard Smith, Edgar S. Van Olinda, Edward L. Kellogg and Otto R. Mende—will assist.

Russell Carter, conductor of the Albany Community Chorus, head of the music department in the Teachers' College summer school and organist and choirmaster of the First Reformed Church, goes to Ann Arbor, Mich., in September, to take the position of music supervisor in the public schools.

Charlotte Bord Gilbert, soprano, was soloist at a recent musicale at St. Ann's Church, Amsterdam. Kenneth W. Rice conducted, and the choir sang Barnby's "Rebekah."

Voice and piano pupils of C. Bernard Vandenberg will

be heard in recital June 24 and 26. On June 24 pupils of Amelia R. Gomph will give a recital.

A stranger made his appearance recently in Gloversville and Johnstown advertising the joint appearance in concert of John McCormack and Fritz Kreisler in that city. Fortunately for the musical public, he made his exit before he disposed of many tickets, the officials evidently frightening him when queries began.

Barre, Vt., June 15, 1919.—At the State Federation of Women's Clubs, held here last week, an organ recital was given by Gladys Gale, with violin numbers by Mrs. Edward Bruce, and a group of songs by Henrietta Inglis.

A piano recital was given by Hazel Mackay, assisted by George F. Mackay, baritone, at Miss Gale's studio, June 12. It was the postponed musicale of the Women's Club.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

El Paso, Tex.—(See letter on another page.)

Kansas City, Mo.—(See letter on another page.)

Lincoln, Neb.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla., June 5, 1919.—L. A. Munier and Maurice Karp are announcing an Amusement Bureau, which will furnish orchestra or other musical talent for all occasions. These gentlemen have also organized a Miami Music Company, where personal attention will be paid everything pertaining to music. Their studio for lessons in piano, violin, cello and other instruments is filling a needed want and is receiving well deserved patronage. These gentlemen have been most successful with the symphony concerts given every Tuesday evening with solo attractions.

C. Pol Plançon, the well known singer, was the soloist at the commencement exercises of the Kindergarten Normal School, when Alice Mary Bate and Iva Hillyer received diplomas. Selections were given by Maurice Karp's Symphony Orchestra.

The Men's Club of Trinity Episcopal Church staged a minstrel show which drew a large crowd to the Central School auditorium despite the threatening weather. Malcolm McLean's "To Have, to Hold, to Love" brought applause. Charles Dillon sang "The Graveyard Blues"



MAX GEGNA,

Cellist, who justly earned a big success at the Brooklyn Academy of Music on Sunday evening, June 15, when he and Josef Rosenblatt appeared in joint recital before a capacity house. Mr. Gegna, in fine fettle, aroused his hearers with his thoroughly artistic renditions of numbers by Popper and Haydn, creating a tremendously favorable impression, his usual excellent technique, agile bowing and warm tone being in evidence at all times.

and Mr. Wolf gave "I Wasn't Scared." Dr. F. B. Dudley as the Schoolmaster in the schoolroom scene was most amusing and his pupils led him a merry chase. The end men were Messrs. Field, Wolf, Dillon and Johnston. Members of the chorus included Messrs. Albury, Pace, Bebinger, Beldner, Warner, Hull, Drysdale, Betts, McLean, Brown, Hughes, Edholm, Gill, Hendry Harris and Curry.

Marion and Helen Miller, two tiny tots, danced beautifully for the entertainment of the Children's Music Club. Lucile Clark, pupil of Mrs. J. H. Wilson, is their capable instructor.

Newark, N. J., June 8, 1919.—Celebrating the close of its fortieth consecutive season of public concerts, the Schubert Oratorio Society, of Newark, under the baton of Louis Arthur Russell, who organized the society, gave a notable concert, May 28, singing Sullivan's "The Golden Legend." Assisting the chorus of the society were Althea Buckley, Mary Allen, Sudwarth Frasier, and Harold Land, and the Newark Symphony Orchestra, also organized and conducted for over twenty years by Mr. Russell. The society has given three concerts each season during its long existence, and has kept the choral fires burning all these years with programs of unique excellence, including the entire range of oratorios, and many complete operas in platform guise, varying with ballads, romantic and biblical cantatas, madrigals, etc., at the annual "Novelty Concerts." The Schubert Society is one of the oldest of America's choral organizations, and under the care of Mr. Russell has never wavered in its ideals. A truly American institution, it has been a constant supporter of the best work of American composers, and in a unique way has stood as exemplar as to American musical art, especially seen in its masterful interpretation of the English texts. The chorus includes in its various voice divisions many prominent soloists, teachers and choir directors. Lewis Straus, president of the society, is one of Newark's most prosperous business men, and known as a patron of many public philanthropies, and a devoted friend of music. The local press was unanimous in declaring the concert of May 28 one of the most brilliant in the history of the society and of the city.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Ocean Grove, N. J.—(See letter on another page.)

Philadelphia, Pa.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Stamford, Conn., June 5, 1919.—Five young artist-pupils of Sergei Klibansky gave a concert here recently. Virginia Rea, Ruth Percy and Felice De Gregorio, who have been heard here before, won hearty applause for their artistic singing. Miss Rea's command of coloratura in the "Shadow" song from "Dinorah" and "Una voce poca fa," from the "Barber of Seville," won her an ovation. Elsie Duffield disclosed a lyric voice of rich quality and color in her singing of an aria from "Le Nozze di Figaro." Sudwarth Frasier, tenor, proved himself an artist of decided ability in the Handel air, "Where'er You Walk," and the duet from "Forza del Destino," the latter sung with Mr. De Gregorio.

St. Paul, Minn.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Toronto, Canada.—(See letter on another page.)

Washington, D. C.—(See letter on another page.)



THE "Y" GIRL, BIG SISTER TO THE AMERICAN DOUGHBOYS. AN "HONEST-TO-GOD AMERICAN GIRL" THEY CALLED HER.

Being big sister to four million soldiers was no small job, but the Y. M. C. A. girls who undertook it found that it was a satisfying one, for however the American boys had teased their sisters at home, pulling their hair, and mimicking their airs, they treated their "Y" sisters in France like veritable queens.

There were 2,500 of these big sisters, girls who donned the uniform of the Y. M. C. A. sailed across dangerous seas, and landed in France to brave hunger, fatigue, exposure and shell fire, just for the sake of "doing something for the boys." Some were college girls, some were gray-haired mothers, some were society girls, some were working women, but all knew and loved that specimen of human race, the American boy, and all went over to dedicate themselves to that boy's happiness and welfare.

And the American boy responded by adopting the "Y" woman as his favorite heroine. Wherever she was, the crowd of khaki was thickest. Whatever she said went, no matter what she looked like, she was always beautiful to him. Whatever she wanted, she got. The A. E. F. had found out some of the ugliness of war, but it was just as quick to discover its beauties. And the girl in the "Y" uniform was regarded as a special, extraordinary blessing.

The "Y" woman earned first place in the soldier's heart by being to him anything he wanted. If he were depressed, she cheered him; and she was always a jolly sort, and good fun. If he were elated she helped him celebrate. If he wanted to talk, she became an ear. If he wanted something to eat, she could always rustle it for him. If he wanted a word of sympathy or advice, she gave it. Or if he just wanted to look at an American woman for the pleasure of it, she was there, with her American smile, her American-made clothes, and she was the best thing to look at in all France, take it from the doughboy!

FRIEDA HEMPEL THRILLS GREAT AUDIENCE AT GLOVERSVILLE

Celebrated Prima Donna Sings Herself Into Hearts of Music Lovers

Gloversville, N. Y., May 18, 1919.—The climax of the most brilliant and successful season the Glove Cities have so far enjoyed came when Frieda Hempel, prima donna of the Metropolitan Opera Company, gave a recital at the State Armory, the occasion being the spring festival concert of the Philharmonic Society of Fulton County, under the auspices of the Gloversville Chamber of Commerce, thanks to that enthusiastic and indefatigable manager of the Philharmonics, Clarence J. Stoner, who always strove to secure the best artists available for this series of concerts just ended. Yesterday he played his trump card by presenting Frieda Hempel, assisted by Frank Bibb at the piano.

Never before had the Armory held such an eager, appreciative audience, so distinctly musical and intellectual, responsive to the core; never had it been aroused to such a high pitch of enthusiasm; indeed, it is a long time since a musical event of such high order has been held and an artist of such high rank has been heard here.

A beautiful woman, gowned most tastefully in green and white, an endearing stage presence, wholly unaffected, she literally smiled her way through her long and difficult program midst the varied ranges of her versatile art. She seemed to sense that her audience was eager for things of the better sort. In this the cause of music has no greater champion in America than Frieda Hempel. That she endeared herself to her listeners as the afternoon wore on all too quickly, the applause, often thunderous, always hearty and spontaneous, which greeted the close of her numbers, left no doubt in her mind. Spurred on by its genuineness, the diva fairly outdid herself to please them, adding encore after encore to a program already so extensive that it would tax the strength of any ordinary singer.

Frieda Hempel sings with a facility, a "laissez-aller," a musicianship and brilliancy that both captivates and electrifies. It can best be compared to the singing of birds, and that naughty little oriole, which tried its best to outsing Miss Hempel through a window thrown open to that glorious spring afternoon, soon discovered it had found its master and flew away in shame. She is gifted with a clear, ringing, true soprano of great smoothness and wide range; her schooling, indeed, is admirable. She is pastmistress in tone production, whether in legato passages or in the wildest flights of coloratura, where she excels with brilliancy and little apparent effort.

Miss Hempel opened her program with an aria from Verdi's "Ernani," a favorite with lyric sopranos, in which she triumphed. Recalled, she sang "The Last Rose of Summer," and this undying song has never before been given here with so much beauty of tone and pathos. Her groups of French songs, which her accompanist, Frank Bibb, kindly preceded with a translation of the text, were as varied in style as they proved interesting. The finest of the quartet, in which she rose to great heights of dramatic expression, was by far the first, "Clair de Lune," by Szule, a beautiful melody set off by exquisite piano accompaniment, and probably one of the finest examples of the ultra-modern French literature. "Fêtes Galantes," by Reynaldo Hahn, is written in a lighter vein, and "Ballade d'Ascanio," by Saint-Saëns, is a weird, very effective song in the recitative form, its weirdness being accentuated by an almost total lack of accompaniment. As an encore, Miss Hempel gave in English "Daddy's Sweetheart," by Liza Lehmann, with such clear diction that every word could be understood without effort.

The Adams variations on a theme by Mozart, known to all children of France as the nursery rhyme, "Ah vous dirais-je Maman," was Frieda Hempel's bravura piece. Capably assisted by A. Rodeman, solo flutist

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with the New York Symphony Orchestra, she trilled and roulded her way through the intricacies and vocal acrobatics, with which this piece abounds, with an ease and sparkle that were positively bewildering. Runs, arpeggios, staccato passages, high notes of the utmost clearness and brilliancy followed one another with an abandon and sureness that electrified her audience. A deafening storm of applause broke loose which lasted for minutes unabated and which she courteously shared with Mr. Rodeman. A beautiful bouquet of white roses was presented to her by Judge Frank Talbot, president, in behalf of the Philharmonic Society. As an encore the famous "Blue Danube" waltz, sung in Italian, never sounded younger and more graceful.

"Invocation to the God Sun," "a Zuni Indian traditional hymn," to quote the program, proved an interesting novelty, in that it is adapted from an original hymn of those worshippers of the sun. As sung by Miss Hempel it proved intensely dramatic. The last number of her group, "Rondel of Spring," introduced Mr. Bibb as a composer. It is a very graceful and pretty bit of inspiration, and Mr. Bibb well deserved the applause which greeted him and his admirable interpreter. Miss Hempel closed her program with a vivacious rendition of Alabieff's "Bird Song." Still her audience was loath to see her leave, and she very tactfully reminded them of the lateness of the hour by beautifully singing to them that immortal song of songs, "Home, Sweet Home."

Frank Bibb played Miss Hempel's accompaniments admirably throughout, with fine taste, intelligence and

technic. As a soloist, however, he exceeded all expectations, revealing himself a pianist of very high order, an artist so finished, in spite of his youth, that a great future lies in wait for him. His playing is characterized with distinction and refinement, a keen understanding of the composer's intentions, and a natural talent to interpret them.

The Philharmonic Orchestra, under the baton of Victor W. Smith, gave a program of request numbers repeated from previous concerts, and confirmed the good impression it has created when first heard. These were a Rossini overture, the "Peer Gynt" suite, by Grieg, and the "Zampa" overture, by Herold, after which Mr. Smith led his men through a repetition of Sousa's "March of the Volunteers," in which they did some of their best work of the day, closing the first season in a blaze of glory. F. K.

Vahrah Hanbury Coming Into Prominence

Vahrah Hanbury, soprano, who is rapidly coming into prominence in a big way, sang at the Columbia University summer concerts last Friday evening before the largest attendance so far assembled this season, estimated as 19,763 persons. On July 1 Miss Hanbury will leave New York City for Chautauqua, N. Y., where she will appear four times each week throughout the entire month. She will sing the soprano roles in the first presentation of Henry Hadley's new cantata, "The New Earth," which will be given with the New York Symphony Orchestra, and she will also sing the "Inflammatus," from Rossini's "Stabat Mater," during the gala week at the Chautauqua Institution. At a special patriotic program which is to be given on July 4, Miss Hanbury will sing "Christ in Flanders," by Ward-Stephens. Another interesting feature of her work at Chautauqua will be the soprano roles in Handel's "Judas Maccabeus," which will be given an elaborate presentation with full chorus.

After finishing her engagement at Chautauqua, Miss Hanbury has planned a few weeks of real rest to make ready for the fall season. On October 1 she begins her activities as solo soprano at the Church of the Divine Paternity, Central Park West, for which position she has been very recently chosen from a long list of applicants.

Vahrah Hanbury will give her second New York recital at Aeolian Hall on the evening of October 21.

Singer Endorses Soder-Hueck Method

Mme. Soder-Hueck, the well known New York vocal authority, recently received another letter testifying to the results that her method has brought about in a pupil who has studied with her but one year. It reads as follows:

My Dear Mme. Soder-Hueck:

I must write to you of the immense satisfaction and gratitude I am feeling because of your really splendid accomplishment at the end of this, my first term with you. I had never thought it possible for any one's method to achieve such an improvement in tone and in such an incredibly short time. Certainly, I regret the time wasted on other methods.

Really, I am very grateful to Elsie Lovell (now Mrs. Hankin) for bringing me to you and so rescuing me from "vocal extermination" at the hands of some incompetent teacher. My chief regret is that having known this charming voiced person three years, I failed to come much sooner. However, "better late than never." Through your competent efforts I now look forward to, in time, becoming "somebody." With much appreciation,

Mine sincerely,

(Signed) MABEL E. CRITCHLEY.

Port Richmond, N. Y.

Owing to the demand made by various teachers, artists and students, Mme. Soder-Hueck's Metropolitan Opera studios will remain open all summer.

Victoria Boshko Booked for Stadium Concert

Victoria Boshko, pianist, has been engaged to play at one of the Stadium concerts during the week of July 21.



Left to right: Frank Bibb, pianist; Hon. Frank Talbot, president of the Philharmonic Society; A. Rodeman, flutist; Frieda Hempel; Frank Burton, vice-president of the Philharmonic Society; Victor W. Smith, conductor of the Philharmonic Society, and C. J. Stoner, business manager.

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MUSIC AND THE MOTION PICTURE

[Without doubt, the greatest agency for entertainment and amusement in the country today is the moving picture theater, and music plays a most important part in its program. The Musical Courier begins here with a regular department treating of music in relation to the motion picture, which will be continued weekly. M. M. Hansford, who will conduct the department, has had wide experience in preparing the music programs of some of the largest picture theaters in the country.—Editor's Note.]

THE regular motion picture program in a house of any pretension requires a varied program of music for the accompaniment. The pianists, organists and orchestra leaders are always on the lookout for new material with which to vary the monotony of their work. The usual scheme of a picture program is as follows: Scenic, news weekly, vocal selection, feature picture, comedy, and an organ solo or orchestral number before the show starts again. In the case of a good orchestra there is an "overture," and sometimes the pianist and organist play an "opening" piece.

The scenic, usually of some beautiful Western part of the country, requires quietude, solemnity and beauty in the musical accompaniment. As, for instance, Prizma's "Glacier Park"—an excellent setting for this is "In the Garden" movement from Goldmark's "Rustic Wedding" symphony. The Siegfried "Idylle" is another fine setting for a scenic of quiet beauty. But these compositions are intended to accompany scenes where there is no action or human beings interpolated in the scenery. When a man on horseback or a fat woman in breeches appear the music must be lowered accordingly, and music of somewhat livelier nature may be used. As a rule, majestic scenes preclude the introduction of human beings.

Friml's "Woodland Echoes" is another excellent composition for playing a scenic. Such compositions as MacDowell's "Water Lily" song from "Sea Pieces," Friml's "Adieu," Beethoven's Pastoral symphony, and even Raff's "Cavatina" in D, are all fine for this section of the program. All so called "program music" boasts titles that suggest the class of film they are best suited for, and a look through the catalogues of the large publishing houses will disclose many a gem for the motion picture player.

"POMP AND CIRCUMSTANCE" EXCELLENT FOR NEWS REELS.

The news reels require lively stuff, marches, galops, and movements more or less pompous in character. These are used for marching soldiers, speeches, ship launchings, etc. The marches played for troops must be in exact time with the tramp of the feet, otherwise the effect will be ridiculous. One of the best all round pieces of this nature is the first "Pomp and Circumstance" march by Elgar. The first part of it can be used for marching, and what we would call the trio is excellent for more sentimental moods on board English battleships and ceremonies in English cities. This movement worked up on a good organ makes an excellent number in itself.

MANY CHINESE NUMBERS TO BE HAD.

Metro's big Chinese picture, "The Red Lantern," is going the rounds just now, and many players will be put to it to get sufficient music of the Chinese color. The one thing to refrain from doing is to play "Madame Butterfly," as so many writers have advised. There are many good Chinese numbers to be had for the hunting. A fine theme for this picture is the "Chinese Lullaby" from the play "East Is West." This piece was written by Bowers and published by Schirmer. It can be used during the first reels as a love theme, and afterward can be played in minor at the death scene as a cry of despair. This effect was done at the Rivoli Theater, New York, and the big orchestra playing this made a deep and lasting impression. In this same picture, Kelley's "The Lady Picking Mulberries," the "Danse Chinois" from Tchaikowsky's "Nutcracker" suite, Barron's "Intermede Chinois," Debussy's "Danse Sacre," and two characteristics, "The Crane and Tortoise" and "The Yellow Dragon"—the latter making a good villain theme—may all be used throughout.

SONG BOOK ESSENTIAL FOR PICTURE PLAYERS.

Another big picture just released is "White Heather," a Maurice Tourneur production. In the opening of this the action calls for a bagpipe imitation. This is easy for the organ, but not quite so effective on the piano. A good theme for this picture is the old song, "Bonnie Sweet Bessie," and other material may be found in a medley of "Songs of Scotland." A song book would answer for the latter. In fact, every good picture player should have a book of songs of all nations lying handy on the organ case. This is not only essential in playing music for the various nations, but many of the tunes may be used for other action in the picture, even the features. Some of Edward German's dances will be found fitting for the picture mentioned above.

SUGGESTIONS FOR FEATURES.

In the latest Fairbanks picture, "The Broadway Buckaroo," all that is needed is a rattling good one-step, with a good melody, for the love theme. This sounds funny, but it is the only sort of love theme that fits "Doug." Things go too rapidly with his love affairs for the playing of Schumann's "Traumerei." The closing of this picture shows the girl and Fairbanks going into the Live-happy-ever-after-land on horseback at a gallop. A one-step, and a lively one, interprets this action, and nothing else. Several galops and many hurries and agitats will be needed. Otherwise the picture is very easy to play. It is particularly good for the organist, even though the action goes at a terrific pace.

In Marguerite Clark's picture, "Come Out of the Kitchen," a good theme is Friml's "Adieu." Tunes suggestive of the South are to be played, like "Carry Me Back to Old Virginia," "Down South," Middleton, and selections from Stephen Foster. Charles Ray in "The Busker," a baseball picture, calls for lively tunes for the musical setting. "Step With Pep," "Honky Tonky," "Pepper Pot," "Speed 'Er Up," and other one and two-steps

will come in handy. "Think, Love, of Me," by Gray, is a good theme. Mary Pickford's "Daddy Long Legs" will be found a delight to play. It is logical and easy to fit with a good accompaniment. Use such compositions as Friml's "Woodland Echoes," Borch's "Bleeding Hearts," "Camelia," by Tanning, "Bee and the Floweret," and "Slumberland" waltzes. At the Strand's (New York) presentation of this picture, Carl Edouarde used two unusual numbers, Debussy's "The Snow Is Dancing" and Rebikoff's "Danse of the Clowns."

SIMPLIFIED EDITIONS BEST.

In playing pictures, where good music of a classical nature is desired, it is much better to get simplified editions of these and fill in the volume while playing. This method makes the job much easier. The screen action must be watched by the player, and he can get his effects quicker by having fewer notes to scramble after on the page. The greatest thing in picture playing is repose. Struggling with a difficult composition is nonsense. It is much better to play something easy, as the picture gives the easiest accompaniment an enhanced meaning.

Recent good picture music issued includes "Egyptia," "Dancer of Navarre," "The Wooing Hour," all by Zame-nik (Fox, publisher); for the organ, "Bon Jour," "Bonne Nuit," by Stanley Rieff (Boston Music Company); "Legend," by Stoughton; "Stillness of Night," Chubb, and "Three Negro Sketches," by James Gillette, all published by J. Fischer & Brother. M. M. HANSFORD.

Clara Novello Davies Discusses**Singing as a Social Force**

Clara Novello Davies, besides having won recognition as a "voice liberator," whose method has been endorsed by physicians, has also made quite a place of her own in literary circles through her clever articles. The following appeared in the London Evening Telegram:

Among the things that the war has taught us is the fact that music is one of the greatest forces in the world, and that, of all the music that influences great masses of people, the music of the voice is the most powerful. The man who can sing is easily the most popular man at the front. The fitness, mental and physical, of marching men is most easily ascertainable by their singing, and many a long march would never have been done without dangerous straggling except for the power of song. So much I have learned from competent observers. Of the social power of song no student of sociology can possibly be ignorant.

Unfortunately, there has grown up around the teaching of singing a mass of prejudice and error; tradition based on mistaken deduction has hindered the mass of the people from singing at all. Even in churches and cathedrals the singing has been done by the few to a greater and greater extent. "I haven't any voice" has become the common plea of the majority.

And they are all wrong. Every one can sing. Every one has a "voice" in the limited sense meant by the term. Only, just as the muscles are in need of development before feats of strength can be performed, and just as all the modern systems of physical culture insist upon the use of mental as well as physical force in the development of muscle, so a welding of brain and body and a good deal of physical culture are necessary for the development of the power to sing. After the war is over I shall look forward to a wonderful outbreak of song all over the country. In Wales, where every town life has not brought in its train mistaken notions about the voice, there is singing. Men sing on the mountain or in the mine, and children sing about their play as well as in their choirs—those great choirs that have so made for the unity of neighborhoods—and men, women and children sing not only singly but in harmony. And during the war, whether in billets at the base or in the hospital, our men have been learning something of the power of many voices to make fine music. It is no longer an uncommon thing to hear several Englishmen making experiments in part singing. It will be the greatest possible pity if their impulse dies away under the doping of the professional entertainer. Any one with any inclination toward social service should strain every nerve to avert such a thing. Once abolish the old belief that only the favored few can sing, and encourage every one to liberate the voice by controlling the necessary muscles, and to sing as freely as one talks, and you will have taken at least one step toward the better fellowship of the whole community.

Hazel Moore a Fine French Interpreter

Hazel Moore presented a varied and interesting program at her recent recital at the Educational Alliance, New York, proving thereby that a coloratura's sphere need not be limited to the exhibition of vocal fireworks. After Meyerbeer's "Shadow Dance," with splendidly executed runs and trills, came a group including Handel's "Sleep, Why Dost Thou Leave Me?" and Sibelia's "Con gli Angeli," both sung with beauty of tone and phrasing and containing delicate pianissimo effects which showed to advantage the lovely quality of the singer's upper register. A group of French songs followed, among which were "Tes Yeux" of Pabey and the "Cradle Song" of Gretchen-aninoff, both of which had to be repeated. In these numbers Miss Moore was at her best, the pure bell like tones of her voice having a sympathetic quality which enabled her to put feeling as well as art into her interpretations. The last group consisted of English songs, including, in a lighter vein, "The Brownies" of Leoni and "Phyllis," by Gilbert, sung with grace and charm. The program ended with the "Voici di Primavera." The audience was large and enthusiastic, and there were several encores. Mrs. Bertine at the piano was an able and artistic accompanist.

De Tréville Again Delights Chicago

The beautiful program given by Yvonne De Tréville in the Lake Forest suburb of Chicago last Saturday was the fourth presentation of her famous costume song recital, "Three Centuries of Prima Donna." That it was received with such enthusiasm makes it more than probable that it will have a round half dozen performances in the "Windy City."

As usual on its repetition, Mlle. De Tréville varied the program to such an extent that it was entirely new to most of her hearers. She also had two other artists with her, Alma Birmingham at the piano and Count Tramonti at the harp, who were warmly applauded by the large audience.

Mlle. De Tréville was obliged to respond to many encores, and so great was the success of this musical evening's entertainment that the celebrated prima donna will present the trio in many cities during the season, taking with her a pianist and harpist, who, like herself, will appear in the costumes of the various periods represented musically on the program.

BEHYMER'S ORIGINAL IDEAS ON MUSICAL MANAGEMENT

Advances Practical and Progressive Measures for the Relationship Between Artists and Local and National Impresarios

The playing of concerts is a partnership consisting of four partners: First and above all, the man who pays \$2 for a front row seat; second, the artist who is supposed to deliver the goods; third, the New York manager or wholesaler, who is supposed to deliver the artist on time, with plenty of advertising, cuts, new and up to date press work, new and satisfying programs, plenty of photographs, the artist rested by having at least a day between arrival and the giving of concerts; fourth, the local manager, who does most of the work as far as getting together the audience, advertising the concert properly, welcoming the artist, overcoming the prejudices of the public, gets the assistance of the talking machine people, the piano folks, the encouragement of the public, pays the rent of the auditorium, newspaper advertising, bill posting, overhead charges, and usually holds the bag. It is a partnership, nevertheless. Each has his respective duties to perform and should perform them faithfully, artistically, in a businesslike manner, so as to place the public who eventually pays the gross receipts that are divided into three parts—with artist, Eastern and local manager. If the artist is rested, the surroundings pleasant, the house well lighted and comfortable, the advertising well done, the programs interesting, the employees attentive, the man who occupies the seat in the front row usually endorses all these efforts and comes again.

CONCERTS SHOULD BE CIRCUSED.

Concert giving, the routing of artists, and all that pertains to the concert business, should be handled in the same manner as the average circus is handled. The advertising material should be received far in advance; the newspaper notices started equally far ahead; no artist of similar voice or of instrumental style should come within thirty days in the same vicinity unless the city is large enough to assimilate more than one concert a week. The circus people keep to their respective territories; when one is in the North, the other is in the South, East or West; their paths seldom cross. This is their new method of co-operation. For years they fought and lost—now co-operation is the watchword, and I cannot see why it should not apply to the concert world as well. Last season, for example, partially caused, however, by cancellations and changes through the epidemic, we had on the Pacific Coast six sopranos of similar voice within forty-five days. This should not happen even in New York or Chicago.

Again, we had a pianist booked six months ahead with a New York firm for the period between November 20 and 30, and a second New York manager demanded that another pianist be booked within that same period in the same territory, knowing full well the other artist's dates, or his artist would be given to a new man in the field who knew but little about the business, cared less whether he delivered the goods or not, and who might not have been able to pay for the goods after being delivered, which would only divide interest, annul any possible profit, and cause an indebtedness for both managers, simply because there was not room for two pianists in the same territory at the same time.

In the States of California, Arizona, Nevada and Utah, the entire combined population of this vast area, where railroad traveling is probably more expensive than any other portion of the United States, is about the same as the city of Chicago, or one-half the population of New York and Brooklyn combined, with but very few cities ranging over 15,000 to 20,000. How can you expect this region to compare, in the buying of artists or the giving of concerts, with the thickly populated area of the cultured East? And still the New York manager expects the local managers in this section to carry the same proportionate number of concerts as are given in the East in cities of five to ten times the size.

LOCAL MANAGERS' ASSOCIATION A GOOD PLAN.

I am in favor of a local managers' association for many reasons, but for one reason more than anything else—to obtain the hearty co-operation between local managers themselves and, in turn, with the General Managers' Association already formed. The first thing that should be done is the removal from the local managers' ranks of the irresponsible manager, the one who can write the most plausible letter explaining the splendid opportunities that are going to waste in the section in which he resides; of the mismanagement of the man or woman already intrenched; and he is perfectly willing to bid a higher price for a vocalist or instrumentalist, and so the New York manager forgets the man who has carried him across the bridge many times, and writes that he has an offer and consequently raises the price, already more than high enough, because the so called opposition offers it; also offers a larger number of dates than the territory can carry, knowing full well he cannot deliver, that he hasn't the money to pay his obligations, that he owes the newspapers locally, as well as for hall rent, and still has the price of a postage stamp, a plausible typewriter, and a colossal nerve. He should be shown up everywhere without regard to it being unmanagerial.

I will call attention to a fairly well known soprano who came to my office several days ago asking for a private interview, saying: "My manager offered me to you several times but you refused, saying the West was not ready for me. Several weeks ago a manager in your city offered me twenty dates in this section at \$200 each. I felt it was below my price, but knowing you would not take me, I accepted. He requested \$100 for advertising material; I sent it. I have spent about \$600 for printing, railroads, etc., came here, and find I have no dates. The manager is entirely at sea, tells me vague stories of possible dates, and I wish you would tell me what to do." That is a fair sample of a managerial situation throughout the United States that should be put beyond the pale of the Local Managers' Association and should be ignored by the General Managers' Association entirely.

This same character of a manager often makes his contract with the New York office for a desirable artist.

His territory is in the Middle West; the Western managers take the same artist for their section. This, however, can apply to any section of the United States. The unreliable manager fails to secure his dates; the manager further away from the wholesale market secures an excellent line. The artist, however, when the unreliable one falls down, refuses to travel beyond his section to fulfill a limited number of dates secured by the reputable one, simply because the intermediate territory has become unproductive, and cancels the entire tournee in that section. My office has lost in the neighborhood of \$4,000 on the dating of advertising, printing of five, eight and thirteen sheets to be used with lithographic three according to the dignity of the engagement, simply because the artist failed to come; sets of reserved seat tickets costing from \$3 to \$12 per set; newspaper advertising, placing of bill posting and window cards, all to no purpose when the cancellation comes in. We are very often afraid to start the early advertising for artists, principally the new people that we should force our people to recognize, for fear such artist will not come. We on the Coast get the worst of it on account of such failure; not because we haven't secured the dates in the Far West for them, but because the Middle Western unreliable managers have fallen down. This seemingly falls to our lot more than to any other portion of the United States, being so far from the wholesale center. Understand, I am not criticizing the reliable manager in any of these sections, simply the siren voice of a good letter and the criticism of a good manager that apparently brings this about.

PRINTING MATERIAL SHOULD BE BETTER.

I might call attention to the spoonful of printing sent out by the members of the reputable artists who demand a maximum of guarantees, or a high rate of percentage, and fail to consider that it takes advertising (the same as it takes for Pear's Soap, Hecker's Oats, Gold Dust Twins or a Ford automobile) to create business for artists whose reputations artistically have been formed far from the place in which they are to be presented. Both New York manager and artist are perfectly willing to take their money from the local manager, but not willing to co-operate in helping to earn it excepting in the presentation of a program in an excellent manner.

One of the principal faults is the photographs, particularly of the men, most of them copies, many of them re-copied several times until there is but little semblance left. They will not reproduce, they are limited in number, and in many instances when we ask for two dozen they are all of one style, and there may be six daily papers, as in Los Angeles, and after one evening and one morning paper uses these photographs, the rest of the papers refuse to become interested until something new is offered. In the pictures of the female artists very often the negatives are many years old and the dress, the coiffure, the hat are of antiquated style, and the critical, up to date editor or editress refuses to accept them principally because the motion picture actress of today is very fair to look upon; she carries the very best pictures; the motion picture people can spend ten times the money for advertising purposes, because a film neither requires hot or cold water, is not temperamental, can work day and night, and needs nothing whatever except some one to turn the crank, so the expense is light and good pictures and good advertising is offered, and we must compete on the Saturday or Sunday page with the beautiful handwork of their photographers.

IMPROVE THE PRESS WORK.

Regarding the so called press work that emanates from practically every managerial office of celebrities, but few papers will use or reproduce criticisms from other journals; they want human interest stories, good snapshots to accentuate the interest. They do not wish advance laudatory notices; they want something pertaining to the artist, the program, something concerning the new compositions, newsy items telling of the experiences, short biographical sketches, so attractive that they will be news. In our office we must rewrite everything sent here because ordinarily the mimeographing is so badly done that no paper will accept it and it reaches the waste basket with railroad speed. If mimeograph work is to be sent, it should be decently done, taken to the right kind of a firm where it can be made readable and acceptable. Plenty of cuts and photographs should illuminate this work.

CO-OPERATION OF THE PIANO HOUSES.

The piano houses should co-operate in placing extra advertising for at least two weeks ahead of the coming of the artist using their instrument. They all have contracts for space and it would be well to utilize it, because it is certainly co-operation on the part of the local manager who pays a heavy price to bring the artist to the city, so their piano can be used, and if the piano houses in turn would speak to the newspapers with whom they advertise the year around and call attention to the facts, the musical column of the paper might carry a little more musical news. That is a co-operation that should be gone into extensively but which has been sadly neglected.

UNVARIABLENESS OF PROGRAMS.

It is very unsatisfactory to have a pianist or a vocalist come into a town eight or ten times in sixteen or twenty years and find that during those visits the program in some instances has not been changed in three or four years' time. They certainly have learned something new; they undoubtedly have a more extended repertory than fifteen or twenty compositions, but they are either too lazy to dig them up or else have become so infatuated with their pet masterpieces that they think nothing else will suit. There are many modern compositions that can be used; the students all along the line are studying them; they wish to have them produced, and will pay for admission if they are included. Take a McCormack program; it is always up to date, always new, and still the public demands the old favorites, but they are presented in encore form, consequently everybody is satisfied. The instrumentalists and vocalists of the world would do well to imitate the McCormack ideas of programs. Certainly the public does not wish to have the same old compositions stewed, fried, fricasseed, hashed brown and boiled; there should be some new method of preparation.

(Continued on page 50.)

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MUSIC ON THE PACIFIC SLOPE

(Continued from page 43.)

dering of the fantasia. The Grainger number had to be repeated. John Spargur conducted.

Aside from this regular subscription concert, the orchestra has given recently two more "Pops," playing interesting programs before good sized crowds. The soloists were Francis Armstrong, violinist, and Clyde Lehmann, pianist, Mr. Armstrong giving an adequate account of his accomplishments with Vieuxtemps' rondino with orchestra, while the Grieg piano concerto was Mr. Lehmann's offering.

CLOSING CONCERT OF LADIES' MUSICAL CLUB

The annual closing concert of the Ladies' Musical Club took place May 19 at the First Methodist Church, Claude Madden conducting. The club was assisted by the Amphion Society, Mrs. H. Erskine Campbell, soprano, and a trio composed of Alice Scherman, violin; Bernice Neil, cello, and Leone Langdon, piano. The program was lengthy but interesting, and closed with Mascagni's scene and prayer from "Cavalleria Rusticana," sung by both choruses.

JOHN MCCORMACK RECITAL CROWDS.

It is needless to state that John McCormack's recital, May 26, crowded to the doors the large Arena and that hundreds were unable to obtain admission.

LOTTA MADDEN GIVES RECITAL.

An artistic program was given by the young prima donna, Lotta Madden, recently at the First Presbyterian Church. The singer kindly responded to many encores.

NOTES.

Emily L. Thomas recently presented Mrs. W. H. Ogle in a piano recital, who was assisted by Winifred Baltman, violinist, and Lovina Dunbar, soprano.

The well known Canadian pianist and teacher, J. D. A. Tripp, was heard in Vancouver, B. C., Thursday, May 29, in a difficult and well arranged program. Mr. Tripp was capably assisted by Amy Adair, soprano.

It is with regret that Seattle is losing one of its eminent musicians and a man of sterling qualities, John Blackmore, pianist, who has accepted a position with a conservatory in Chicago and will soon leave for that city.

E. E. F.

MCCORMACK GREETED BY THrong AT FIRST TACOMA RECITAL

Banquet Given for Great Tenor—Ensemble Violinists' Club Plays for Soldiers—Lotta Madden, Tacoma Soprano, Given Rousing Welcome—Notes

Tacoma, Wash., June 5, 1919.—A representative Northwestern army of music lovers, numbering several thousand, gathered to greet John McCormack on the evening of the tenor's initial appearance in the City of Destiny. If all outdoors in Tacoma had been the concert hall, it seemed every available space would have been filled, judging from the throngs turned disappointedly away at both entrances to the State Armory, where the concert, which was the closing brilliant attraction of the Victory Artist Course, was held. From Olympia, Centralia, Aberdeen, Hoquiam, Chehalis and Puget Sound Valley came the expectant, joining themselves to the Tacoma and Camp Lewis crowds. As if welcoming an old instead of a new friend, they united in the ovation following the opening number, which seemed as though sung straight into their hearts, the aria from "Alceste," by Handel. Among them were those who recognized to the full the supreme quality of the singer's art, yet to every listener must have come a realization of its rarity and perfection. Beauty and artistic finish extended from the most exacting to the simplest songs of the diversified program, including, of course the group of Irish ballads with their encores of "Mother Macree," "Macushla" and "I Hear You Calling Me." Among outstanding numbers of the evening were Schubert's "Ave Maria," "Ideale," by Tosti; Handel's "Come, My Beloved" (an encore), and "The Snowy Breasted Pearl," which, although like a folk ballad, is in the form of an aria. The singer was charmingly generous with encores, while the delighted throng fairly rocked the great armory with rounds of tumultuous applause. The climactic, "The Americans Come!" by Fay Foster, sung with all the rich power of McCormack's voice, literally drew many from their seats in their enthusiasm.

Donald McBeath, returned lieutenant from the army, assisted on the program with artistically given violin groups. Edwin Schneider, the well known composer-accompanist, presided at the piano.

Mr. McCormack during his Tacoma visit was entertained by the Knights of Columbus, who tendered him a banquet and reception.

ENSEMBLE VIOLINISTS' CLUB PLAYS FOR SOLDIERS.

Mrs. C. E. Dunkleberger, director of the large organization of Tacoma women violinists, known as the Ensemble Violinists' Club, has conducted many successful concerts given by the club throughout the season, in Tacoma, Seattle and Camp Lewis. A special feature of two recent recitals arranged for the soldiers was a vocal repertory in which the men participated, the violin ensemble accompanying the singing. Soloists at the concert were Mrs. Hubbard Alexander and Agnes Lyon. An assisting quartet comprised Walter Broenkow, Nathan Lynn, David Smith and Clarke Powers.

LOTTA MADDEN, TACOMA SOPRANO, WELCOMED.

There have been no dull moments for Lotta Madden, dramatic soprano, and a former Tacoma musician, since her homecoming from the East. Following her appearance as soloist for the St. Cecilia Club, at their spring concert, many musical affairs have been arranged by prominent citizens in her honor. On Tuesday evening, May 20, the singer was again publicly heard at a largely attended request recital in the auditorium of the First Christian Church. Each number of her program, which gave splendid opportunity for variety of tone and interpretation, was repeatedly encored.

Following the Tacoma appearances she returned to New York where she fills a position as soloist in the West

End Presbyterian Church of that city. Mrs. Madden was a former pupil of the New York coach, Sergei Klibansky.

NOTES.

The graduation song recital given by Muriel Hoover, of the Puget Sound Conservatory of Music, was of artistic merit. Miss Hoover was assisted by Kaethe Pieczonka, cellist; Agnes Lyon, violinist, and Dr. Robert L. Schofield, pianist. Mme. Pieczonka was also one of the soloists for the third annual glee concert given at the Conservatory of Music.

K. M. K.

LOS ANGELES TO HAVE NEW SYMPHONY ORCHESTRA

(Continued from page 5.)

in her tone and yet she does not lack warmth. Miss Townsend's part of the program was made up of modern English songs with the exception of the "La Tosca" aria, "Vissi d'Arte d'Amore."

L. E. BEHYMER HONORED.

Not only the musicians, but every one who knows of Mr. Behymer's work, is pleased and gratified over his recognition in New York by being elected honorary president of the National Concert Managers' Association. Mr. Behymer is one of the most noted men on the Pacific Coast, and he is not only popular in the musical world but in business and civic centers as well.

CHRISTINE LANGENHAN OFF FOR TEXAS.

Christine Langenhan departed to sing in Texas, so could not be one of the guests of honor at the Dominant Club reception.

CONCERT AT SANTA MONICA.

Blanche Ruby, coloratura soprano; Mrs. Harry Eichelberger and Mrs. George Marygold gave a very successful concert before the Santa Monica Bay Woman's Club on Monday evening. Miss Ruby won much praise for her versatile program and lovely voice. Mrs. Eichelberger and Mrs. Marygold, who are too seldom heard in public, played the Saint-Saëns scherzo for two pianos with finished style.

ORPHEUS CLUB WINS LAURELS.

The solo quartet of the Orpheus Club, of which J. P. Dupuy is director, is meeting with unqualified success in the large Eastern cities. Leaving here in 1916, they have made a name for themselves and have steady bookings for the rest of this year. The personnel of this successful quartet comprises Sam Glasse, first tenor; Paul Adam, second tenor; Vever Campbell, baritone, and Houston Dudley, bass.

MCCORMACK SINGS HERBERT'S NEW SONG, "MOLLY."

American songs of special interest were found on the program given by John McCormack, May 8. Among them were "Dear Old Pal of Mine" (Gitz-Rice), "Flower Rain" (Edwin Schneider), "The Americans Come" (Fay Foster) and Victor Herbert's new Irish song, "Molly," which was especially well liked.

NOTES.

Mrs. James Ogilvie gave a pupils' recital at the Friday Morning Club, showing the educational value of musical training at an early age. The pupils who took part were from four to ten years of age. Mrs. Ogilvie's recitals are always unusual and interesting.

Mr. and Mrs. Thilo Becker presented several talented pupils in a recital at Trinity Auditorium. The pupils of these well known teachers are so far advanced before their public appearances that the recital was more than ordinarily interesting.

Bertha Winslow Vaughn gave a very successful pupils' recital at the Little Theater, seven young singers taking part in a program of modern Russian and American songs, with some selections from "Madame Butterfly" and "Shanewis."

Mary Gowans, contralto; Gertrude Ross, accompanist, and Myrtle Ouellet, harpist, gave a program before the Hollywood Woman's Club.

Olga Steeb, pianist, has resigned from the faculty of Redlands University, and will devote much of her time to repertory this summer.

J. W.

LARGE CHORUS TO SING AT SAN FRANCISCO CONVENTION

Arthur Farwell Directs Community Singing—Pacific Musical Society's Annual "Jinks"—Players' Club Gives "Mikado"—Notes

San Francisco, Cal., June 14, 1919.—Arthur Farwell, who will not be connected with the University of California next semester, is now giving his attention completely to the development of his favorite device for the advancement of music in America—the community chorus. As president of the San Francisco Music Teachers' Association, he has enlisted the services of that organization to the extent of having its support for a preliminary demonstration. On July 6, in the Exposition Auditorium, Farwell's "Chant of Victory" will be given by a large chorus as one of the features of the State convention. Further development of the community chorus will proceed through the co-operation of the community singing department of the War Camp Community Chorus.

PACIFIC MUSICAL SOCIETY'S ANNUAL "JINKS."

The Pacific Musical Society ended its season on Thursday evening with a "jinks" in the Colonial ballroom of the Hotel St. Francis, followed by a supper and dance. The main entertainment was a musical farce—"Harmony," by Mary Carr Moore—burlesquing the trials of music teaching in a residence-studio. The principal parts were taken by Mrs. Walter Janke, Mrs. William Ritter, Mrs. Ludwig Rosenstein, Mrs. William B. Poyner, Mrs. Richard Rees, Mrs. T. L. Parkhurst, Mrs. J. L. Daube, Mrs. Ernest Carl Morck, Mrs. William Dean, Mrs. Martin A. Sohst, Dorothy Pasmore, Ethel A. Johnson, Emilie Lancel, Leo Hillenbrand, Ludwig Rosenstein, Ernest Carl Morck, Baldwin McGaw and Albert King. The farce was preceded by a performance of Haydn's "Toy" symphony by the "San Francisco Seems-to-Be Orchestra," directed by Mme.

Alexandria Sassylafska, who was no other than the distinguished and affable Alexander Saslavyky wondrously begowned and bonneted.

NOTABLE CONCERTS HEARD.

Recent notable concerts have been only two in number—a piano recital by Mr. and Mrs. Hugo Mansfeldt, in the auditorium of the College of the Holy Names on Monday evening, and the fifth concert of the Nash Ensemble in the St. Francis Hotel.

PLAYERS' CLUB GIVES "MIKADO."

The Players' Club, which occasionally ventures into light opera as a change from dramatic productions, gave three excellent performances of "The Mikado" on a recent date in the Colonial ballroom of the St. Francis Hotel. The principals in the cast were Robert Adams, William S. Rainey, Reginald Travers, George Mayerle, Louis Jennings, Rudolphine Radil, Violet Stahl, Marian Fisher and Lucy Van Der Mark. Harry Wood Brown was the musical director.

NOTES.

Herman Heller directed the last Sunday morning concert of the season in the California Theater. As an innovation for the musical program in a moving picture theater he presented Marie Sloss as soloist with the orchestra in Chaminade's "Concertstück." The orchestral numbers were from Wolf-Ferrari, Goldmark and Wagner.

The Community Music School has closed for the summer vacation and will reopen on August 4. Harriet Selma Rosenthal, the director, is taking a motor trip eastward and will spend a short time in Yosemite Valley. R. C. B. P.

REDLAND'S SPINET CLUB CLOSSES SEASON WITH FINE PROGRAM

Music Teachers' Association Discusses City's Music

Redlands, Cal., June 10, 1919.—The last Spinet concert of the season was an artistic finale to a fine year of music. The program was made up of two groups by the Goodwin String Quartet, two groups of solos by Mabel Hubbard, soprano, and the Scharwenka piano quartet, with Mrs. Edmund Patterson.

PROMINENT PEOPLE DISCUSS CITY'S MUSIC.

The May meeting of the Music Teachers' Association was one of great significance in the musical life of Redlands. A large number of the prominent business men and their wives were guests of the association. The address of the evening, "Music and Its Relation to Civic Development," was ably given by Sofie Neuland Neustadt, of Oakland, State president of the California Music Teachers' Association. Following this the local president, Lucia Smith, gave a résumé of Redlands' musical assets. Then ensued a serious and helpful discussion of means to increase these assets and their effectiveness. Among the representative citizens speaking on the subject were the Mayor, president of the Spinet Club, president of the Merchants' and Manufacturers' Association, a director of the public library, and representatives from the Chamber of Commerce, as well as other deeply interested citizens. The Music Teachers' Association is taking immediate steps to put some of these suggestions into effect. Olga Steeb crowned the pleasure of the evening when she played a group of piano solos. L. W. S.

Italian Musical League Gives Concert

The inaugural concert of the Italian Musical League—of which Enrico Caruso is the honorary president—held in Aeolian Hall, New York, on Sunday afternoon, June 22, was attended by many prominent musicians. The rather too long program was opened with some effective organ music by Pietro A. Yon, who also later played two of his own compositions, "Il Natale in Sicilia" and "Rapsodia Italiana." Flavio Venanzi—a splendid baritone from the studio of Alfredo Martino—with Edoardo Trucco at the piano, was heard in "Caro Mio Ben," Giordani, and "Allora," Edoardo Trucco. Owing to the indisposition of Edna Kellogg, one of the recently engaged sopranos of the Metropolitan Opera Company, Florence Otis substituted in her place and sang Mana-Zucca's "A Whispering," "Tell Me If This Be True," "The Wee Butterfly" (sung in French) and, as an encore, "Mother Dear." Miss Otis' interpretations were excellent, and both she and the composer, who played thoroughly artistic accompaniments, were the recipients of hearty applause. Edoardo Ferrari-Fontana, despite the fact that he appeared to be suffering from a cold, made a tremendous hit with his singing of the death scene from Verdi's "Otello," and was compelled to give several encores. Other musicians who took part in the program were Alberto Bimboni, de Maria, Beatrice Melaragno and Aldo Randegger. Effective dancing diversissements were given by Giuseppe Bonfiglio, Mlle. Dazie and Maria Gambarelli. Between part one and two of the program a greeting was given in both Italian and English by Aldo Randegger, who set forth the aims of the society, one of which is to present the best in Italian music and artists.



[Recently there have been many inquiries received, the writers asking to have the answers returned by letter. It has already been stated that this cannot be done. All letters received are answered at as early a date as possible. Especially, where many books have to be consulted to obtain reliable data, there must be delay in answering.—Editor's Note.]

A NEW MUSIC LEAGUE.

"I have heard of a Music League that takes an interest in young singers and which will give an audition shortly. I wonder if you can enlighten me as to its name, location and when the audition will be held? I shall be very grateful."

You can obtain full information regarding your inquiry from The Music League of America, 1 West Thirty-fourth street, New York City.

CHICAGO OPERA ASSOCIATION.

"Will you kindly tell me if the subscription books of the Chicago Opera Company in New York for the 1919-20 season have already been opened? Wishing to subscribe for the above season, will you please tell me whom to address?"

Yes, the books were opened immediately after the close of this year's season in New York. Write to the Chicago Opera Association, 1433 Broadway, New York City.

BEGIN TO TAKE LESSONS.

"I would like to ask the Information Bureau a question. I am a boy, sixteen years of age. I have a tenor voice already. I would like to know whether I can begin taking vocal lessons."

You can begin your vocal studies if you are careful in the choice of a teacher; that is, if you select one who will not "push" your voice. One lesson a week should be sufficient for you to start with, and your times of practicing should be limited to a certain amount; you should not practice over fifteen minutes at a time and perhaps not more than an hour or an hour and a half all together during the day. By going slowly at first you will not strain your voice and after a year's work will then be able to increase the hours of practice. Above all things, do not sing. Your friends will all want to hear what your voice sounds like and you may be tempted to gratify their wishes, but the less you use your singing voice for a while, the better it will be in the end. Select your teacher with great care, and explain that you do not desire to "rush," but to make haste slowly. Watch yourself to see that you do not feel tired after singing whatever exercises you have. If you are careful there is no reason why you should not study with much pleasure and profit to yourself.

MOVING PICTURE AGENTS.

"Will you mention in next week's issue of the MUSICAL COURIER under Information Bureau what agents in New York City book the singers for the moving picture houses of the better class? This information will greatly oblige a constant reader."

There are many in New York. Two of whom the Bureau knows are Josiah Zuro, 71 West 116th street, and Mrs. Theo. Bendix, Columbia Theater Building, Forty-seventh street and Broadway.

SCHOOL FOR OPERA.

"Kindly inform me of the most reliable and best musical school for opera singers and also if there are any Italian professors in that school."

Nearly all the better conservatories and schools of music have classes for opera, some of the larger conservatories making a special feature of the opera department. In New York City there is a special school, the Aborn School of Operatic Training, at 137 West Thirty-eighth street. There will be a summer session to accommodate those wishing to study, this season being specially for teachers and artists who wish to review their work. You will find that there are many Italian professors among those teaching. Some private teachers also prepare for opera singing, for many who are studying voice production, are doing so with the intention of going on the stage eventually. You might write to some of the conservatories and schools for circulars which will give you an idea of their courses and enable you to decide which one will best suit your needs. There are addresses of many of them in the MUSICAL COURIER, and you will find that they are reliable, but you will have to decide which is best for you. Paul Eisler, formerly with the assistant conductors at the Metropolitan Opera House, expects soon to open a large school for opera in New York.

SHALL SHE STUDY?

"I am eighteen years old. Would you advise me to commence my musical education now? That is, I have been taking lessons for almost a year, which does not amount to much. All my instructors informed me that I have a great talent, which I fail to see, and a wonderful touch, etc., but also I have one handicap, small hands, and have the greatest difficulty in stretching. I play the pianoforte. I have heard that the great pianist, Leopold Godowsky, is the possessor of small hands also. That is very inspiring to me. Now my talent was neglected and I cannot afford to spend or waste my money on an object that will not pay later on. Under these conditions would you advise me to go on with the lessons? Kindly inform me what to do."

If you are to continue your musical education, for you have already begun it if you have taken lessons for a year, there are one or two things to be thought of. You are apparently intending to make music your profession later on when fitted for public work. The first thing is, do you feel that studying music, especially the piano, is the one and only thing that you wish to do? If you are to be successful, you must give your whole heart and soul to your music; be willing to make any and all sorts of sacrifices for the sake of perfecting yourself in your chosen study; work very hard for a number of years before reaching the point where you can feel yourself ready for public work; and also take into consideration the fact that your work does not end with taking lessons but that you will have to continue to give up many hours each day in order to keep yourself in training. A great musician once said: "If I fail to practice for one day, I myself know it; if for two days, my friends know it; if for three days, the public knows it." If your teachers have said you have talent, it is probable that they are sincere; also as to your touch, but it is not well to accept the flattery of friends. Teachers are different, they have an opportunity to judge. Your hands will stretch automatically with practice, and there are mechanical means of stretching them. But you are your own best judge of whether you must continue your musical studies, whether this is the only thing you really wish to do. If you are studying half-heartedly, give it up, you will never arrive. A musical education cannot be commenced too early; there is so much to learn outside just the mechanical playing of an instrument. Study yourself first and if you decide to study piano, do it because it is the only thing in the world that you really want to do; then work with all your might to reach the goal at which you aim.

OPPORTUNITIES

METROPOLITAN OPERA HOUSE STUDIO APARTMENT TO SUBLET JULY 1 TO SEPTEMBER 1. TWO ROOMS AND BATH; GRAND PIANO; HANDSOMELY FURNISHED. "F. W. R." MUSICAL COURIER OFFICE, 437 FIFTH AVENUE, NEW YORK.

Leschetizky and can furnish the best of references and credentials. Address: Eugén Goudy, 566 Orchard street, New Haven, Conn.

FURNISHED PROFESSIONAL STUDIO TO SUBLET, July and August; excellent baby grand piano; could be used as residence studio, \$70.00 monthly. Opportunity now to lease extra large studio that has been in great demand; suitable for club, music or classic dancing. For teachers and students, coming to New York for summer, furnished residence studios,

\$30.00 monthly. Also piano studios to sublet by the hour. One residence studio at our branch, 125 East 37th St., for \$35.00 monthly. Apply to Manager, Vanderbilt Studios, 174 Madison Ave., at 33rd St., New York City. (Telephone Murray Hill 9286.)

WANTED—A vocal teacher by a large and well known Conservatory of Music in the Middle West. A man of strong personality, as well as musical equipment. This is a good place for the right man. Communications will be treated confidentially. Address "S. I. M." care

ANNOUNCEMENTS

Selwyn Theatre WEST 42nd St

"THE THEATRE DE LUKE"

New York's Newest Auditorium, Featuring Morning, Afternoon and Sunday Concerts and Recitals.

Antoinette Ward's Pupils Active

June 5 Gordon Phillips gave a recital, playing works by MacDowell, Russian composers, Nevin and Liszt. His playing was marked by appropriate sentiment in the MacDowell works, by great brilliancy in Liszt and Rachmaninoff pieces, and was followed with appreciative applause. Miss Ward informed an inquirer that the young chap (he is hardly a man) memorized the Liszt A major concerto, with which he closed the program, in two weeks' time, which is truly a musical feat. This work he played with aplomb and spontaneous style, most refreshing, Modena Scovill playing the second piano. William Scarpioff, tenor, assisted, singing songs by modern composers.

June 13 Modena Scovill and young Mr. Phillips collaborated in a program of six numbers. Miss Scovill played the Bach-Saint-Saëns gavotte in B minor with strong, steady touch, and Chopin preludes in poetic fashion. Recalls showed what the audience thought of her playing.



CONSTANCE AND HELEN HULSMANN,

Pianists, pupils of Antoinette Ward, who gave a piano recital at Wanamaker Auditorium, New York, June 12.

Kramer's "Fragment" is beautiful music, its points being well brought out by the talented young woman. Lightness of touch and spontaneity characterized her playing of Scott's "Negro Dance."

A Liszt rhapsody closed Gordon Phillips' numbers on the program, preceding which he won honors in his playing of works by Chopin and Brahms. He, too, was recalled, playing the "Turkish March" as an encore. Katharine Knob, contralto, lent variety to the program by her singing of songs, ancient and modern, displaying an agreeable voice and nice personality.

It is evident that Antoinette Ward's method of piano teaching includes certain specialties not generally known or practiced, for it is unusual to hear such young players perform with such professional spirit, confidence, and effectiveness.

Hazel Moore Sings at Hotel Plaza

Hazel Moore, coloratura soprano, was one of the soloists at H. R. Humphries' annual concert at the Hotel Plaza, New York, on Wednesday evening, May 14. Miss Moore sang in her usual finished style "The Shadow Dance," Meyerbeer; "Berry Brown," Ward-Stephens; "Le Petit Papillon," Mana-Zucca, and numbers by Massenet and Fouldrain.

"Two Loves" to Be Sung at Lockport

Alma Hayes Reed, the Chicago soprano, is to sing William Reddick's "Two Loves" at the Lockport Festival. Hinds, Hayden & Eldredge are the publishers.

MUSICAL COURIER, 437 Fifth avenue, New York.

MUSIC WANTED—I would like to purchase Brahms' Trio for piano, violin and cello, opus 8, new edition; opus 87 and opus 101. Also quintet for pianos and strings, opus 34. Address Hugo Kortschak, 1061 Madison Ave, New York City.

WANTED—A young lyric soprano, for concert company now forming. Only singers with experience considered. Address "A. M. S." care of MUSICAL COURIER, 437 Fifth avenue, New York City.

ACCOMPANIST AVAILABLE. — Experienced and sympathetic accompanist desires to contract with a well known singer, violinist or concert company either in the United States, Europe or South America. He is a pupil of

REVIEWS AND NEW MUSIC

Boston Music Company, Boston

Historical Organ Collection, Dr. William C. Carl

The composers represented in this volume of 131 pages are: Conrad Paumann, German, c. 1410-1473; Andrea Gabrieli, Italian, 1510-1586; Claudio Merulo, Italian, 1533-1604; William Byrd, English, 1538-1633; Bernard Schmidt, German, sixteenth century; Jean Titelouze, French, 1563-1633; Girolamo Frescobaldi, Italian, 1583-1643; Nicolas Gigue, French, 1625-1707; Johann Caspar Kerl, German, 1625-1693; François Couperin, French, 1688-1733; Dietrich Buxtehude, German, 1637-1707; Jacques Boyvin, French, 1653-1706; Johann Heinrich Buttstedt, German, 1666-1727; Louis Marchand, French, 1656-1733; Nicolas De Grigny, French, 1671-1703; Domenico Zipoli, Italian, seventeenth century; Louis Nicolas Clerambault, French, 1696-1749; William Croft, English, 1678-1727; Johann Gottfried Walther, German, 1684-1748. This list shows, better than any description could indicate, the nature of the volume. From first to last it is filled with the best examples that could be selected of that early morning of music before the suns of Bach and Handel and their followers filled the musical world with a glory that dimmed the earlier lights. Dr. Carl's annotations and indications of interpretation and registration are very able done and will prove of immense service to students of this archaic music.

"A Noreland Eve," Helen Hope Kirk

This is a full and sonorous impromptu more or less like a pompous minuet. The harmonies are of the classical period and suitable to the style of the composition. It is only moderately difficult, but the chords are too wide for a child's hands.

"Under the Greenwood Tree," Norman Peterkin

Shakespeare's genial old lyric has been set to some very modern harmonies, but the composer has happily employed a rhythm with a gavotte character which admirably blends the old wine of the verse with the new bottles of the music.

"Bonne Nuit, Bon Jour," Stanley T. Reiff

These two organ solos are tuneful, natural, pleasing and not difficult. They are like the meditations, romances, cantabiles and so on of the organ music most in demand by the average organist.

"Homesick," Henry F. Gilbert

This is a song in the Foster style, as the composer himself has marked it. Naturally the words have to do with cotton fields and negroes who long to see the old plantation again, doubtless for ethical and romantic reasons. The music supplies the longing, but presents it in a cheerful manner.

"Inspiration," J. Lamont Galbraith

The composer has found a very effective and vocal melody for these religious words. Singers will find "Inspiration" a practical as well as an attractive song. It is suitable for almost any religious service.

"A Dream Valentine," John Spargur

This is an intensely felt and well expressed love song.

Six Songs, Sergei Rachmaninoff

The songs, which all have English texts by Carl Engel, are: "Lilies," "At Night," "Into My Open Window," "Morning," "The Island," "The Coming of Spring." Engraving, printing and paper are of the very finest and altogether worthy of this album of six songs by one of the most eminent of Russian composers.

J. Fischer & Brother, New York

Theme and Variations, Carlo Angelelli

Pietro A. Yon has edited a number of works in his collection named Italian Modern Anthology for organ. This set of variations will add to the reputation of the Italian school of organ composition. The registration and fingering by his highly esteemed an organist as Pietro A. Yon will of course be accepted as authoritative.

American Rhapsody, Pietro A. Yon

The melodies used by the organist-composer in this rhapsody are familiar to every American, and consequently the performer is certain to gain the attention of his hearers as soon as he begins to play. The treatment of the themes is masterly.

Five Miniatures of Child Life, Fay Foster

These are songs for children who wish to be "an alley kid," do without a bath, eat banana peels, have no shirt, be a gutter snipe. The humor of the music is more delicate and the tunes have a pleasing lilt. They are simple and singable. The names of the songs are: "Little Miss Central Park West," "The Strange Looking Glass," "Riverside Drive versus Avenue A," "Swinging," "Bumpy Bum," "Swinging," which is a rollicking waltz song, is published separately as well as in the album.

Oliver Ditson Company, Boston

"The New Earth," Henry Hadley

Louise Ayres Garnett wrote the text of this ode for mixed chorus, solo and orchestra. The solo voices required are soprano, alto, tenor, bass, and the time of performance is about forty minutes. The names of the various movements are: "Sword of Deliverance," "The Rivers of the World," "Comrades of the Cross," "Lullaby," "The Unconquerable," "Winds of Strength," "New Risen Peace," "Agnus Dei," "Song of Peace," "Song of the Marching Men." The music is strong, with dramatic fire and incisive rhythms, but the composer has avoided altogether the old contrapuntal forms of the classical choral composers. He has rightly fashioned his work for modern ears which do not take kindly to modern contrapuntal imitations of forms that once were modern and alive but now are false forever.

"Elf and Fairy," John H. Densmore

This pretty trifle is as light and tripping as the title implies. A singer who pronounces well the dainty syllables can easily make "Elf and Fairy" very effective.

"Sonny Boy," Pearl G. Curran

There is a delightful lilt to this ballad. It cannot fail to win the hearts of the public when properly sung.

"I Love Her Gentle Forehead," Ossip Gabrilowitsch

Effective concert songs that are not difficult to sing and that have effective piano accompaniments that are not difficult for the average pianist are by no means common. This musicianly song by the well known pianist-conductor-composer belongs in the uncommon class of good art songs.

Part Songs for Men's Voices

"A Tragic Tale," J. Bertram Fox; Arabesque, Franz C. Bornscheim; "As My Dear Old Mother," Antonin Dvorak; "What Became of Nimrod?" H. O. Orgood. This last mentioned part song is humorous and is concerned chiefly with the fate of the ex-Kaiser. The sooner the song is sung the better, for the Kaiser will be a back number very shortly.

Part Songs for Mixed Voices

"The Name of France," James H. Rogers; "When Jesus Was a Little Child," Tchaikovsky.

Anthems for Mixed Voices

"Pierce Was the Wild Willow," John Spencer Camp; "The

Shadows of the Evening Hours," R. Spaulding Stoughton; "Praise the Lord, O Jerusalem," R. Spaulding Stoughton.

John Church Company (Agents), Cincinnati

"My Vow," Albert d'Scheu Haberstro

Copies of this impressive and tragic song about the war are to be obtained from the composer, who is also author of the words. The John Church Company will likewise supply any copies that may be required.

BERNARD PRESTON FORTNIGHTLY
MUSICALES CLOSE IN TORONTO

Lina Adamson and Arthur Blight, Soloists—Fifty Violinists Play in Unison—Carboni Pupils Sing with Orchestra—Albert Downing in Song Recital

Toronto, Can., June 8, 1919.—The last of the Bernard Preston series of fortnightly musicales was given in Forsters' Hall, when the program was offered by Lina Adamson, violinist, and Arthur Blight, baritone. Miss Adamson played the Mendelssohn concerto with distinction. In her other numbers she displayed excellent technique and style. Mr. Blight was in good voice and his fine singing is always appreciated by the public.

FIFTY VIOLINISTS PLAY IN UNISON.

A rather unique concert was given by Broadus Farmer, a teacher of violin at the Hambourg Conservatory, when he presented fifty of his pupils, all playing in unison. They had no difficulty in holding the interest of the large audience which filled Massey Hall. Samuel Green, William Buck, Edgar Burton and Samuel Collis were the principal soloists.

CARBONI'S PUPILS SING WITH ORCHESTRA.

A brilliant audience assembled in Columbus Hall to hear a program of vocal numbers presented by talented pupils of Signor Carboni. Each number was provided with an orchestral accompaniment written by Carboni. The young ladies taking part were Sadie McAlpine, Helen Ross, Douglas Anderson, Margaret Breen, Isabel McGee-Porter, Edith Goodwin, Georgie Watts, Muriel Lomax, Catharine Robinson, Eleanor Currie, Muriel Morse, Marjorie Stafford, Nora Williamson, Arlene Thorpe, Isabel Jenkinson, Norberta Lanson, Eva Isbister, Appie Cassidy and Florence Scott. They sang with delightful flexibility and with well cultivated voices.

ALBERT DOWNING RECITAL.

Albert Downing, a local tenor, gave a song recital of classic and modern songs with much success. Mr. Downing sings with convincing appreciation of the character of the music he interprets. His program on this occasion contained arias by Handel and Mendelssohn, and charming examples of modern composers' works, in all of which he gave distinct pleasure. Jessie McAlpine, a gifted local pianist, assisted and performed works by Moszkowski, Chopin, Debussy, Forsyth and Liszt. Elma Ferguson played Mr. Downing's accompaniments with artistic judgment.

MARIE E. STRONG GIVES GRIEG ADDRESS.

Marie E. Strong, a singing teacher, gave a short address on the "Life of Grieg and His Songs" on Saturday afternoon, June 7, and two of her pupils, Rheta Norine Brodie, soprano, and Marie Nicolaeff, contralto, sang selections from Grieg. Miss Brodie gave splendid impressions of "In the Boat," "Spring Song," "With a Violet," "Morning Dew" and "One Summer Night." Miss Nicolaeff sang with much feeling "The Wounded Heart," "A Swan" and "Solveig's Song." Gerald Moore played the accompaniments sympathetically. W. O. F.

Arthur Kraft Continues to Sing for Soldiers

Although out of the United States army service, Arthur Kraft, the gifted tenor, continues to sing for the soldiers and sailors. Recently he sang at the Fifth Avenue Collegiate Church, New York, at one of its weekly suppers. Mr. Kraft was also engaged to sing at a banquet at the Waldorf-Astoria Hotel tendered to Governor Lowden when he traveled East to welcome the Illinois boys and the Thirty-third Division.

The following glowing tribute recently appeared in the Illinois State Register, Springfield, where Mr. Kraft sang just before leaving for the East:

Once or twice in a generation there arises a singer with voice so naturally well placed and with a musical nature so sensitively organized that he would win world renown almost without special study or training. . . . America has now a rising young singer whom it is not overpraising to place in the ranks of the divinely gifted vocalists, and Springfield has had the privilege of listening to his voice these past few Sundays at the Second Presbyterian Church. He is Arthur Kraft, a private soldier of Camp Grant, who has been here through friendship for Albert Guest, organist of that church. Many who listened to his singing with deepest enjoyment did not realize that they were hearing not only a natural singer, but also a musician of high artistic attainments and most thorough training. . . . Young musicians should observe his methods of singing, his clear enunciation, the absolute lack of tone forcing (rarest of all virtues in most singers) and the velvety smoothness of his voice, which seems to have no limit to its upper range.

Last night he sang a solo, "An Offertory," written for and dedicated to him by Arthur Nevin.

Berolzheimer Receives "Joan of Arc" Medal

A silver medal issued by the Joan of Arc Statue Committee and struck in commemoration of the naming of Joan of Arc Park, when an official ceremony took place on January 6, 1919, was presented to Philip Berolzheimer, Chamberlain of the City of New York, by George F. Kunz, president of Tiffany & Co. and president of the American Scenic and Historic Society. The medal is octagon in shape, three inches wide and two inches deep. One side represents the United States ship Des Moines firing a salute of twenty-one guns, with appropriate inscription, and the other side represents the United States ships Utah and Pennsylvania displaying a searchlight salute at night.

BEHYMER'S ORIGINAL IDEAS
ON MUSICAL MANAGEMENT

(Continued from page 47.)

ROUTING OF ARTISTS.

I am afraid 30 per cent. of the expense of an artist is caused by the terrific routing, the jumping about like an American flea, and the giving of one-third of the income to the railroads and Pullmans, likewise causing such incessant traveling that the artist is tired out on arrival. Much of this is caused by the immediate acquiescence to the demand of local clubs, which cannot have an artist unless he comes on the third Wednesday of the month at 3:30 in the afternoon. No other date will positively do anywhere within thirty days; those clubs would soon learn to take an artist not just on the day, probably, that the artist desires, but it should be a give and take proposition, so as to eradicate much cost, much fatigue, and, in many cases, much temper.

OVERLOADING OF TERRITORY.

Probably the worst feature of all of the New York managerial ideas is what they think the local manager should take. Invariably they overload, and in many instances overcharge. Each community has just so much musical financial pie to be cut and divided, and if divided into too many parts there is seldom a plum in any piece. Again, when an artist is purchased at a certain figure one year, he ascertains the gross receipts taken in, and invariably endeavors to raise the price for the next appearance two years after so the price will equal the gross receipts of the previous visit, which very often breaks the local manager's financial back, or at least brings on discouragement, which impairs his earning ability. Then in steps the unreliable manager, bids against the reliable one, forces the price to a prohibitive point, and overloads the territory so there is nothing in it for anybody, kills that section, and the work must be all done over again.

I have usually found the local manager honorable, a hard worker, willing to do his share, and often think if the New York manager, who sits on a swivel chair 3,300 miles away and writes and dictates what the local manager should do, would travel out to that local manager's section, find out a little about population of the cities, size of auditoriums, membership of the clubs, distances between towns, opposition that might be there, a little something about the crops or what supports the territory, a little about the pay envelope, the manufacturers, population, schools, how many mortgages are held, how much taxable property per capita, a little about the bank clearings of each town—which is so well known in all their vicissitudes by the local manager—he would learn something to his advantage and not do, as one New York manager did, book a company in one Pacific Coast town for a matinee and booked the same organization at night 500 miles away in another city—an impossibility even for an aeroplane. He did not know his geography.

I do not believe that the club presidents or other officers should be invited to the managers' conventions, because among the club presidents now is an idea of dealing direct with the artist, eliminating both New York as well as local manager, whom they consider the "middle man." If this were done, our business would be entirely ruined. They think they can buy the artists much cheaper direct, and that we are making money from the clubs which could be saved by so doing, and I am very strongly against inviting them to attend any convention.

Minnette Lake Warren Heard
at St. Paul (Minn.) Reception

St. Paul, Minn., June 6, 1919.—A large reception was held in the banquet hall of the Ryan Hotel, June 4, by the ladies of the Minnesota G. A. R. The music for the occasion was under the direction of Minnette Lake Warren, who also gave piano selections and dramatic readings. Grace Stotz, violinist; the Apollo Quartet and Gertrude Reilly, accompanist, assisted. Mrs. Warren's piano numbers included representative works by Chopin, Liszt and Duvernoy. In addition to several familiar recitations, she gave a group of original writings.

Mrs. Warren's pianistic accomplishments have attracted flattering criticism all over the country and her readings are delightful. Her own works were varied, representing various phases of her art. "The Soul's Desire" is expressive and sympathetic; "The Tocsin" dramatic and stirring; "Recitation Day in School," intensely characteristic and a clever bit of mimicry throughout. Grace Stotz and Gertrude Reilly, who are but little children, played artistically together.

Y. W. C. A. CHORAL CLUB SINGS.

Mrs. Frank Hoffmann presided at a charming meeting held at the Y. W. C. A., June 3. The Choral Club of the "Y" furnished two groups of songs, ably demonstrating their good training and conscientious work. Mrs. W. J. Towle, Mrs. M. D. Mitchell, George Morgan and Helen Bunn contributed groups of songs, and Mrs. Paul Myers gave violin numbers. A. H. F.

Greta Masson Sings in Cleveland

Greta Masson was scheduled to appear in a concert in Cleveland, Ohio, on Wednesday, June 18, an appearance which concluded this talented artist's season.

Next year, judging from the present outlook, promises to be even brighter than the one just ending. On November 28, Miss Masson will make her first appearance with the New York Philharmonic Orchestra, and her engagements also include a joint recital in Washington with Emilio de Gogorza, as well as a number of re-engagements from last season.

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